

MOTION PICTURE HERALD

SUPREME COURT:

*Ends Hope of Appeal
In N. Y. Anti-Trust Suit*

*Refuses to Hear Industry
Plea Against Censorship*

TELEVISION:

*RCA Takes Color Fight to
Court; Appeals to Public*



REVIEWS (In Product Digest): DEPORTED, THIRD TIME LUCKY, THE TEXAN MEETS CALAMITY JANE,
PINK STRING AND SEALING WAX, THE LOST PEOPLE

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OCTOBER 21, 1950

UMI

THE BIGGEST PICTURE FOR THANKSGIVING



M-G-M's GIANT
TECHNICOLOR
ADVENTURE ROMANCE!

"KING SOLOMON'S MINES

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FRANK BO
- D Circuit, Washin

MORT LE
and Lewis Circu

MORACE F
Phil baby Circu

WILL J. CO
Howard's Theatres

BILL JE
Amuse. Co

JOHNNIE
Theatres,

UMI



FRANK BOUCHER
B Circuit, Washington, D. C.



ELMER RHODEN, Jr.
Commonwealth Amuse. Corp., Kansas City



AL REYNOLDS
Claude Ezell Circuit, Texas



GEORGE MANN
Theatre Service Agency, San Francisco



HARRY DEMBOW
Prominent Pennsylvania Exhibitor



OSCAR HANSON
Buying and Booking Agency, Omaha



MORT LEWIS
Mort & Lewis Circuit, New Jersey



HORACE FALLS
Phil Isley Circuit, Texas



WILL J. CONNER
Conner's Theatres, Inc., Seattle



BILL JENKINS
Jenkins Amuse. Co., Portland, Ore.



CONNIE HARRELL
Harrell Theatres, Columbus, Ga.



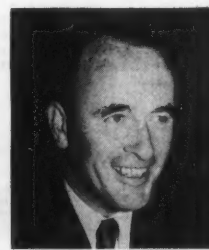
JACK MATLACK
J. I. Parker Theatres, Portland, Ore.



B. F. SHEARER
B. F. Shearer Theatres, Seattle, Wash.



MAX CONNETT
Pres. Tri-State Theatre Owners Ass'n



DAVID J. BOLTON
Roxy Theatre, Santa Rosa, Calif.



TOM J. WALSH
Comerford Circuit, Binghamton, N. Y.

THEY DISCOVERED "KING SOLOMON'S MINES"!

Just a few of the hundreds of alert showmen who pick M-G-M's Giant Adventure Romance as the Box-Office Gold Mine of the Year! The first of its kind filmed entirely in Africa in Technicolor it's the **BIGGEST SHOW FOR THANKSGIVING!**



LOU RIBNITZKI
Warner Theatres, Washington, D. C.



HUGH W. BRUEN
Bruen Theatres Co., Whittier, Cal.



STANLEY DURWOOD
Durwood Theatres Circuit, Kansas City



BURT JACOCKS
Warner Circuit, Connecticut

The Lor-

"Breakthrough"

THE BATTLIN' BOZOS OF



WarnBro

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

CHARLOTTE
20th Century-Fox Screening Room
306 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 4th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2200 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1125 High St. • 12:45 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
376 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. S. Bn.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 2:00 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

"BREAKTHROUGH" STARRING DAVID BRIAN · JOHN AGAR · FRANK LOVEJOY

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through

COMPANY B-FOR-BRUISER

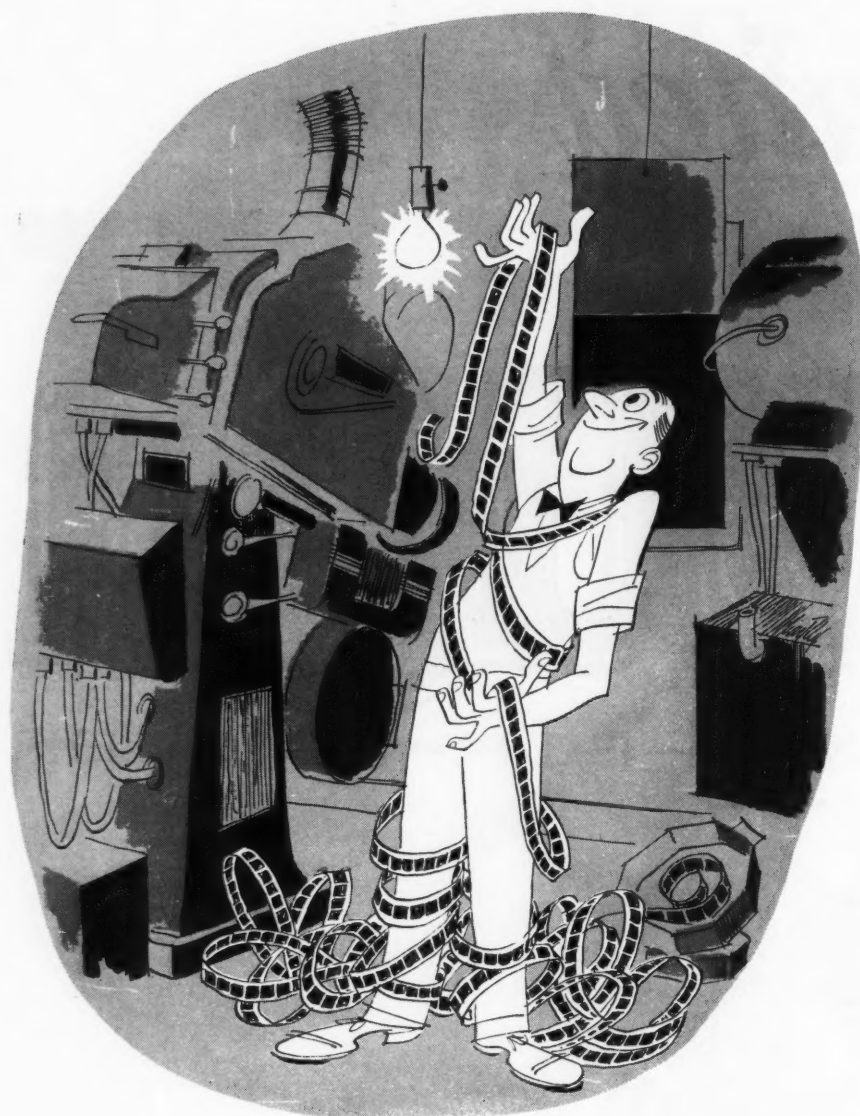


Bros.' Trade Show - October 30

MINNEAPOLIS Warner Screening Room 1000 Carle Ave. • 2:00 P.M.	NEW ORLEANS 20th Century-Fox Screening Room 200 S. Liberty St. • 8:00 P.M.	OKLAHOMA 20th Century-Fox Screening Room 10 North Lee St. • 1:30 P.M.	PHILADELPHIA Warner Screening Room 230 No. 13th St. • 2:30 P.M.	PORTLAND Jewel Box Screening Room 1947 N.W. Kearney St. • 2:00 P.M.	SAN FRANCISCO Paramount Pict. Screening Room 205 Golden Gate Ave. • 1:30 P.M.	ST. LOUIS S'ruce Screening Room 3143 Olive St. • 1:00 P.M.
NEW HAVEN Warner Theatre Projection Room 70 College St. • 2:00 P.M.	NEW YORK Home Office 321 W. 44th St. • 2:30 P.M.	OMAHA 20th Century-Fox Screening Room 1502 Devonport St. • 1:00 P.M.	PITTSBURGH 20th Century-Fox Screening Room 1715 Blvd. of Allies • 1:30 P.M.	SALT LAKE 20th Century-Fox Screening Room 216 East 1st South • 2:00 P.M.	SEATTLE Jewel Box Screening Room 2318 Second Ave. • 10:30 A.M.	WASHINGTON Warner Theatre Building 13th & E. Sts. N.W. • 10:30 A.M.



Beautiful SUZANNE DIRECTED BY PRODUCED BY
LEWIS SEILER • BRYAN FOY Screen Play by BERNARD GIRARD and TED SHERDEMAN • From a Story by Joseph I. Breen, Jr



"I just can't wait to see the newest FOX MOVIE TONE NEWS!"

and projectionist Joe McGlennick is no exception — the paying customers, too, go for the best in well-rounded programming — a 20th Century-Fox picture and "Top o' the News" Movietone News.

There's No Business Like **20** Business.

CENTURY-FOX



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MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 181, No. 3

October 21, 1950



EXPANDING INDUSTRY UNITY

TWO actions were taken last week at the joint conventions of the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers Association, that should do much to promote further unity within the motion picture industry.

TESMA voted to study membership in COMPO, and TEDA approved full affiliation with the central industry body. COMPO by-laws have made provision for additional members and none is more qualified to join than trade groups of the firms that make and sell equipment to all branches of the business.

The Manufacturers Association also named a committee to work out with the Theatre Owners of America and Allied States Association an arrangement under which the equipment convention and its trade show may run concurrently with a national exhibitors meeting. From the equipment point of view it would be ideal to have both exhibitor organizations meet at the same time and place.

Realizing that goal could be a distant one, the TESMA committee is authorized to propose that their meeting and trade show be held in alternate years in conjunction with the TOA and Allied conventions. The TESMA group is prepared to work out all necessary details, including financial cooperation.

Talks seeking a concurrent exhibitors convention and equipment trade show, with attendant benefits in convenience for showmen, dealers and manufacturers, will be initiated at the TOA meeting in Houston October 30-November 2.

However ultimately achieved, this objective is a highly desirable one. It is a promotion of industry unity. It gives the idea of unity a practical expression, for the equipment and materials of which a theatre is made, and the physical supplies with which it is operated, are critical matters in the economics of motion picture exhibition, and highly important to showmanship.

EXHIBITORS ON PRODUCTION

IT might be valuable both for producers and exhibitors if more exhibitor groups followed the lead of the Pacific Coast Conference of Independent Theatre Owners and established a Production Committee. One of the most interesting reports of the PCCITO annual convention in September at Lake Tahoe was the report of that committee.

"As exhibitors we are vitally interested in production," the report stated. "We are extremely proud of Hollywood's record in leading the world with the highest standard of motion picture production. . . .

"We are anxious to have everyone concerned with Production know we are their best friends. . . .

"We want producers to know we are anxious for movies that furnish Entertainment in capital letters. 'Escapism' is no crime. Movie patrons today are more and more critical of what they will accept on our screen. They want film fare which gives them relaxation from the cares of a world in stress and turmoil. Our patrons are rejecting Crime . . . Psychos . . . Suspense . . . Murder . . . Melodramas . . . Propaganda. The biggest box office pictures of the year are pictures appealing to the entire family with comedy predominant, i.e., 'Cheaper by

the Dozen,' 'Father of the Bride,' 'Francis,' etc. We are receiving an alarming number of complaints of brutality and sadism.

The PCCITO committee suggested that some agency such as COMPO or the Motion Picture Association establish a system so that there might be a variety of types of features in release at the same time. There were also reported a number of reactions to titles. At the end a strong appeal was made to start holding the seminars planned by COMPO to bring together producers and exhibitors for an exchange of views.

■ ■ ■

GLOBAL EXPLOITATION

THERE is something inspiring in a conference which brings to New York advertising and publicity directors from nine countries to exchange ideas on the promotion of one American motion picture. Messrs. Alfred E. Daff, foreign distribution head, and David A. Lipton, national advertising and publicity director, called the conference to discuss Universal-International's "Harvey." It was the first trip to the United States for most of the visitors. They will return home not only full of enthusiasm for the picture but, it is to be hoped, with a greater understanding of the United States and the role played by Hollywood at home and abroad.

■ ■ ■

FREE PHONEVISION

WORD has been received that the long-heralded test of Zenith's Phonevision system of subscriber television in Chicago will prove very little. Originally it was proposed that families pay \$1 for each feature they wished to see in their own home over the television system. It is now stated that the only penalty for non-payment of the fee will be to have the receiver removed. Since the receivers are all being installed in the 300 test homes at no cost to the individuals concerned, it is difficult to understand how there is any real requirement for payment for the programs. The Telephone Company refuses to do the billing. Its service is limited to installing the special telephone line, instrument and filter attachment.

■ ■ ■

COMPULSORY ADVERTISING

IN Italy currently there is a penchant for compulsion. They have compulsory programing of native films, restrictions on American product and a complicated schedule of maximum rentals. At every step governmental bodies and trade organizations attempt to assume control over what should be worked out freely between the buyer and the seller. A novel twist recently has been added in that the exhibitor organizations and the distributors, backed by a Cabinet decree, have specified what first run exhibitors must spend in the way of advertising. They expressed it in terms of a percent of the gross. Nice trick to budget a campaign in advance on such a basis!

Letters to the Herald

Thin Butter

TO THE EDITOR:

It is too bad that the "What the Picture Did for Me" department cannot be headed with big red letters, reading "Exhibitors, Please Read." If more exhibitors would write in their own remarks and comments of the patrons on some of the pictures, maybe it would eventually dawn on the producers what the public wants to see.

The big New York theatres can play a picture like "The Black Rose" and write all the raves about it they want, and it doesn't mean a thing to the small exhibitor in the Midwest. What the small exhibitor in the Midwest wants to know is how did the picture do in a small Midwestern town with a situation similar to his. And his situation is that he has to play it in back of all the big circuits without benefit of that tremendous national advertising and the spot radio announcements, personal appearances of the stars and whatever else the producer can throw in for one big, grand opening. After that de luxe opening, they figure they can't sluff it off on the small exhibitors and let the small fellows figure it out the best they can.

When, if ever, will the small exhibitor reap some of the glory by having a star make a personal appearance at his theatre, or is that beneath the dignity of some of the stars? I will have to admit that the "bread" is gotten in the big towns, but there is also a lot of "butter" put on from the small towns. If somebody doesn't wake up some time soon, that "butter" is going to start getting pretty thin.—DON HOWARD, Manager, Logan Theatre, Logan, Iowa.

Family Films

TO THE EDITOR:

More family pictures. That's what I want.—Manager, Pic Theatre, Pickens, S. C.

COMPO and Taxes

TO THE EDITOR:

About COMPO: With all the past and current agitation to help the exhibitor, with all the blarney put out on broadsides, with all the help of organization, with all the wasted hours of imaginary talent to improve the exhibitor's condition, there has not even been the simple accomplishment of convincing the tax department that while the exhibitor's expenses have almost doubled, his admission to children has decreased to a large extent.

FINE SERVICE

"I have read the Managers' Round Table Section of the *Herald* for some time now and I think you are doing a very fine service for the exhibitor.—H. A. CORR, Community Theatre, Marwayne, Alberta, Canada.

Where we used to get 10 cents before the brainless tax idea to start at 10 cents came into effect, the exhibitor simply has made the price nine cents and thus defeats the tax as well as loses a penny besides, and he needs it worse than ever. The exhibitor has willingly foregone the current tax removal, but not one word was said about starting the tax at 11 cents instead of 10 cents. This would not have taken away anything from the tax collections by the Government, but would help the exhibitor 10 per cent on the kid admissions of which he is so badly in need.

Yes, more organization, but no improvement.—OSKAR KORN, O. K. Theatres Corp., Dallas, Tex.

Aid in Canada

TO THE EDITOR:

The American producers spend thousands of dollars pushing their product via magazines, etc., much too far in advance of general release.

Why don't they earmark some of these funds to push their product via Canadian magazines and help make our job of selling a little easier? This also applies to national tieups.

Many American manufacturers have companies here in Canada and yet, when we go to make the tieup as outlined in the pressbook, their representatives here haven't heard about it. It would help if they would list the Canadian representatives of the company they may have tied in with.—Halifax, N. S., Exhibitor.

Make 'em Wholesome

TO THE EDITOR:

Give us comedy. Something for the family. Action for everyone. Just, in general, give us more wholesome pictures. Then give small town exhibitors a chance to buy them right.

We do not want English pictures. We want action, comedy and down-to-earth pictures.—Milwaukee, Wis., Exhibitor.

Managers' Role

TO THE EDITOR:

I am nineteen years old and am attending college here in California. My father owns a chain of theatres and I am deeply interested in the business. I write this letter, hoping you can find space to print my few words. I am by no means an authority on the matter but I try.

"Business and Showmanship." Yes, movies are better than ever but the managers play an important role in the profits of a theatre. Managers should have "extras" like kiddie matinees, cash nites, dishes, extra advertising, etc. I believe Hollywood is doing their part. Now it's our turn. We have to promote extras to get the patrons back into the theatre; then, from there on Hollywood will do the rest. A team without school spirit is lost, just as good pictures without good showmanship are lost.

In my opinion, the theatre business is a great field and I hope some day I will be able to congratulate the people behind the MOTION PICTURE HERALD in person for the splendid job they are doing to bring the people back into the theatre.—JACK PETERS, Granada Theatre, Oakland, California.

Originality

TO THE EDITOR:

I would like to see producers use some of the originality they used in the past in making pictures. Most pictures nowadays are too morbid and lack imagination and feeling. People like older pictures nowadays.

Action, comedy, war pictures (strangely enough) and good G-men pictures are much in demand up here in Montreal.—Montreal, Que., Exhibitor.

Turn Back

TO THE EDITOR:

I think the industry should turn back a few years and make more of the kind of pictures they did 10 or 12 years ago. They were pictures. There is, in my thinking, no picture as good as "Gone With the Wind." I don't see why MGM doesn't make a sequel to it.—Houston, Tex. Exhibitor.

Competition

TO THE EDITOR:

Pictures will have to be consistently good if we expect to get our share of the amusement business. Competition is much greater due to sports events, television and the Florida climate.—Eustis, Fla., Exhibitor.

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People in The News

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JACK L. WARNER, vice-president of Warner Brothers, has been awarded the 1950 Certificate of Appreciation by the National Society for Crippled Children and Adults.

ELLIS G. ARNALL, president of the Society of Independent Motion Picture Producers, will lecture in communities in the midwest prior to his return to New York next Monday.

HENDERSON M. RICHEY of Loew's, Inc., has been named president of the Cinema Stamp Collectors, succeeding **JACK H. HOFFBERG**, who becomes chairman of the executive committee. The three vice-presidents are **JACK LEVY**, **LEON J. BAMBERGER** and **EDWIN A. AARON**.

JANE WYMAN has been named winner of the "best actress" award by *Picturegoer*, British film magazine. **RICHARD TODD** was chosen "best actor" by the publication.

JOSEPH GINS has been promoted to Universal branch manager in Washington and **WILLIAM BLUM** elevated to a similar position in Cincinnati, according to an announcement by **W. A. SCULLY**, vice-president and general sales manager.

WILLIAM M. PIZER, vice-president of Lipfert Productions, Inc., has left for Europe to make an extensive tour of the various distribution centers in England and the continent.

Y. FRANK FREEMAN, Paramount vice-president in charge of studio operations, has been awarded the President's Merit Award of the American Legion Press Association for outstanding activities in promoting Americanism.

ALBERT V. STEINHARDT has been appointed manager of United Artists base in Trinidad, with headquarters in Port-of-Spain. He succeeds **CHARLES H. TEBAY**, resigned.

SUMNER REDSTONE, son of Michael Redstone of the Redstone drive-in circuit in Massachusetts, is resigning from the Justice Department in Washington, where he has served as special assistant to the Attorney General in the Tax Division. Mr. Redstone will join the law firm of Bergson & Adams. Herbert Bergson resigned recently as head of the Justice Department's Anti-Trust Division.

EARLE W. SWEIGERT, former Paramount Pictures mideastern sales manager, has been named branch manager of United Artists' Washington exchange. Mr. Sweigert has been in the industry since 1912 and spent much time as district and division manager for Paramount in Washington.

GEORGE JESSEL, producer, will head a Hollywood delegation of stars who will come to New York to attend the Mid-Century Dinner of the Motion Picture Pioneers at the Waldorf Astoria, November 16.

JOHN K. WEST has been elected vice-president in charge of the western division of NBC, with headquarters in Hollywood, it was announced by **JOSEPH H. MCCONNELL**, president. Mr. West succeeds **SIDNEY N. STROTZ**, resigned.

DR. MAX HERRENKIND, representing the State Church of Germany in matters dealing with motion pictures, is in Hollywood to confer with **OREN W. EVANS**, west coast director of the Protestant Film Commission.

LUCIEN VACHER, assistant general manager of Kodak Pathe in Rochester, has been awarded the Cross of Chevalier of the Legion of Honor by the French Government.

MAXWELL SHANE has obtained his release from Twentieth Century-Fox to devote his time to his independent production program for Maxwell Shane Productions, Inc.

HUGH ALLAN DAY has been appointed eastern sales representative of NBC's film procurement and syndication section, it was announced by **LYMAN MUNSON**, director of the film division.

SYLVAN LEFF has acquired the Realart franchise for the Albany and Buffalo territory.

HAROLD GREENBERG has joined Allied Motion Picture Theatre Service, Inc., in Philadelphia, as assistant to **ROY SULLENBER**, head buyer-booker.

ALEXANDER DEKKER, house-fireman of the Avon Cinema, Providence, was recently feted by the theatre management and employees on the occasion of his 77th birthday.

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This week in pictures



PERSONALITIES, at the open forum during the TESMA Chicago convention. In order above are Nathan Halpern, television consultant; E. A. Hungerford, General Precision Laboratory; Nathan D. Golden, Commerce Department; Oscar Neu, president; Wilfred P. Smith, drive-in operator-designer and Better Theatres drive-in editor; Claude Lee, Tom Connors Associates; Paul Larsen, national defense consultant; and Gael Sullivan, TOA executive director.

ROY BROBECK has been elected vice-president of the B. F. Shearer Company, equipment distributors and makers of the Starke Cyclo-ramic Screen. He has been with the Shearer organization for 20 years.



Photos by the Herald



TESTIMONIAL to 20th-Fox's vice-president in charge of distribution, Andy W. Smith, Jr. It was at the Hotel Astor, New York, last week, attended by area exhibitors. At the upper left, Maury Miller, Hecht circuit general manager, reads a scroll signed by some 300 showmen. At the dais are S. H. Fabian, Mr. Smith, and Harry Brandt. Middle left, Leo Brecher, New York exhibitor, pays tribute of those assembled to Mrs. Smith. Seated with her are Charles Einfeld, Joseph Vogel, and Wilbur Snaper. Lower left, Al Lichtman makes a point to Ned E. Depinet. Mr. Brandt, president of the Independent Theatre Owners Association, was toastmaster.

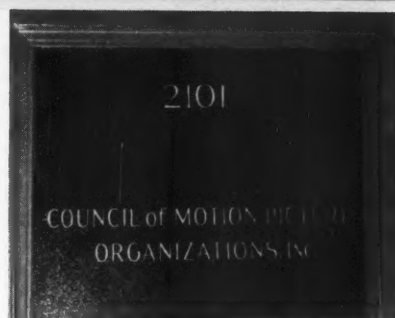
INVITATIONAL PRESS PREVIEW of Universal-International's "Harvey" at the Park Avenue Theatre, New York. Nate J. Blumberg, right, Universal president, and William A. Scully, left, vice-president and general sales manager, flank Jesse Block, Eve Sully, and Josephine Hull, the latter a featured player in the film. A similar preview was held at the Cathay Circle, Hollywood.



THEIR 117TH DRIVE-IN THEATRE. Tom Griffing and Larry Laskey are shown at the completion of the E. M. Loew circuit's Kingston-Plymouth drive-in, near Plymouth, Massachusetts. They recently formed a new drive-in construction company, the Griffing-Laskey Drive-In Theatre Construction Company, at 25 Huntington Avenue, Boston.



ON THE 21ST FLOOR of the Paramount Building, New York, in the spacious former office of Fabian Theatres, the Council of Motion Picture Organizations has begun functioning. Above, a first day conference between the organization's executives. Arthur Mayer, left, executive vice-president, chats with Robert Coyne, special counsel, and Charles McCarthy, right, information director.



OPENING, of "Trio," at the Sutton, New York. Author Somerset Maugham stands flanked by Paramount advertising-publicity chief Max Youngstein, and eastern production head Russell Holman.



By the Herald

EDELBERTO DE CARRERA, and his son, Edelberto, Jr., left, were New York visitors last week. Heading the Carrera circuit of Havana, which is playing "The Jackie Robinson Story," he met E. L. Classics executives while here. The picture is drawing crowds, he reported.



IN THE CITADEL of the South, Atlanta, 20th-Fox's story of Civil War heroism on the frontier, "Two Flags West" opened October 11, with Hollywood stars, civic ceremonies and a bangup parade to the Fox theatre.



THE JACKPOT brings a barrelful of trouble along with its prizes to Barbara Hale and Jimmy Stewart (above) in "The Jackpot," 20th Century-Fox's uproarious family comedy slated for November release, and already praised as "a winner with audiences young and old."



MAN OF THE HOUR, right, is played by Robert Barrat in the film of the hour, "American Guerrilla in the Philippines." This Technicolor action epic, filmed on actual locations in the Philippine Islands, stars Tyrone Power and Micheline Puelle.



SO I SEZ TO HIM! Clifton Webb, right, dramatically illustrates a story to Robert Cummings on the set of "For Heaven's Sake," in which the erstwhile Belvedere plays as hilarious a cowboy as Hollywood has ever seen. Joan Bennett and Edmund Gwenn also star.



PLAYFUL is Gloria De Haven with Reginald Gardiner, right, on the set of "I'll Get By," 20th Century-Fox's Technicolor musical hailed as "entertainment all the way." June Haver, William Lundigan, Dennis Day and Harry James also star, while Jeanne Crain, Victor Mature, Dan Dailey and Gardiner do guest stints.



COMMAND PERFORMANCE! Filmed in England, 20th Century-Fox's "The Mudlark" has been chosen over eleven other films for the "Command Performance" before the British royal family on October 30. Above, director Jean Negulesco and star Irene Dunne.

(Advertisement)

SUPREME COURT ENDS HOPE OF TRUST APPEAL

Oral Decision Refuses to Rehear Case for Three Remaining Defendants

Twentieth Century-Fox, Warner Bros., and Loew's—the three remaining defendants in the 12-year-old Government's anti-trust suit against the major distributors—this week received full and final information that they had no alternative but to comply with the February order of the New York Statutory Court which called for divorcement and divestiture. The extended litigation reached its focal point on Monday, when the Supreme Court again refused—as it did on June 5 last—to review the decision handed down last winter by the lower court.

This, in effect, meant that the companies must reorganize their holdings and each create two separate and distinct corporations, one for production-distribution and the other for exhibition; and after the new exhibition units are formed, certain theatre properties will have to be dropped in order to open up "closed" towns, stimulate competition, and generally adhere to the trade practices decision of the Supreme Court in 1948.

Oral Decision Dims Hope for Further Delay

The ruling by the Supreme Court this week, which like the one June 5 was oral not written, apparently closed the door to any possible legal technicality which might be used to get a hearing on the appeals of 20th-Fox, Warner Bros., and Loew's which were filed after the Statutory Court's decision. However, on this point there is still a never-say-die attitude on the part of Loew's whose vice-president J. Robert Rubin late Monday said company officials would confer with John W. Davis, counsel, on what future action could be taken.

Meanwhile, the situation is as follows:

The three companies must submit to the lower court a divorcement plan within six months from the date of the final order, giving the details as to how they propose to separate their production-distribution from exhibition activities. The divorcement will have to be carried out within three years. Also, the Statutory Court decree requires that the companies submit individual plans as to how they propose to divest themselves of certain theatre interests "adequate to satisfy the requirements of the Supreme Court decision with respect to divestiture."

Deadline Starting Dates Still in Confusion

Still remaining to be settled are the various deadlines and actual date from which the respective six-month, three-year, and one-year periods are to become effective. While the companies claim that the effective

JUSTICES GIVE CASE SHORT TREATMENT

The Supreme Court justices' refusal to get excited about reviewing the film anti-trust case decision of the New York Statutory Court is further indicated by the manner in which it was handled. Three points indicated the justices' attitudes: The decision was merely noted in a lengthy list of more than 100 other rulings; it was oral rather than written, as is usually the case in what are considered important suits; and no reason was given for the ruling.

starting date would be July 10 last, when the Supreme Court's mandate affirming the lower court's decree reached the New York court, the Justice Department has indicated that if the question ever came up in court, their stand would be that the time limits start June 5, last, when the first Supreme Court decision not to review the case was handed down.

Of course, the companies could submit a third appeal for a rehearing to the high court, but it is questionable if it would do them any good on the basis of the two previous, clear cut rulings which stated flatly that there is no need to go into the matter again. The companies a few days ago saw a slight glimmer of hope in that the first ruling was not unanimous as had been stated previously. However, the latest decision—in which Justices Clark and Jackson took no part because of previous participation in the case—apparently precluded any possibility of the companies being able to rekindle the appeal embers.

Since the matter of divorcement has been decided, 20th-Fox, Warner Bros., and Loew's must now each work out a plan with the Government on how the divestiture could best be accomplished. The plan must naturally be acceptable to the court. And there is reason to believe that any further argument between the companies and the Government over the divestiture proposals would gain time for the defendants. Warner Bros. was reportedly close to a divestiture agreement with the Government; 20th-Fox was also said to be negotiating a similar agreement; while Loew's has refused to do anything else in the case except appeal.

The term "consent decree" in connection with the possible divestiture agreement, can cover only a narrow territory, since the companies are now forced by law to comply with the court's order of divorcement and divestiture. The only thing the defendants can now do, is to try and get the Govern-

ment to agree to their proposed divestiture plans. If this is not possible, then the court will again be called upon to decide the divestiture details.

The trade practise clauses of the Statutory Court's decree were not involved in the Supreme Court's decisions since the appeals did not cover them.

Industry Organization Drastically Revised

Thus has come to a close, to all intents and purposes, the historic case which was instrumental in bringing about drastic changes in the organization of the film industry and equally drastic revisions in the matter of trade practices that were effective for many years. The owning by production-distribution companies of large circuits of theatres, with no holds barred in acquiring new houses and partnerships wherever they saw fit, was now a thing of the past, as were such commonly accepted practises as block booking, setting by distributors of admission prices, etc.

Originally, all the major companies—20th-Fox, Warner Bros., Loew's, Paramount, RKO, United Artists, Columbia and Universal—were defendants but in recent years this list dwindled with the so-called "Little Three"—Universal, Columbia and United Artists—not being theatre-owning companies, leaving the case after the trade practise ruling were put into effect; and Paramount and RKO settling on their own.

Paramount has already effected divorcement and its divestiture program is ahead of schedule, while RKO's reorganization is due to take place, after some delays, after the new year. The suit was begun in 1938 with Homer Cummings, the then attorney general, leading the anti-trust battle for the Government. Since that time, the Government's case has been directed by five succeeding attorneys general: Frank Murphy, Robert H. Jackson, Francis Biddle, Tom C. Clark and the present J. Howard McGrath.

Government Charged Trade Monopolies

After much litigation in which the Government accused the defendants of monopolizing trade and restraining competition, the Supreme Court in May, 1948, declared illegal "contracts, combinations and conspiracies" which restrained trade; the District Court in 1946, and affirmed by the high court in 1948, declared illegal "integration of production and distribution"; the consent decrees forced RKO and Paramount into divorcement and divestiture; the Supreme Court in 1948 approved new trade practises ordered by the District Court in 1946; and 20th-Fox, Loew's and Warner Bros. were ordered into divorcement and divestiture by the Statutory Court in 1950.

BLACK AND BLUE TELEVISION

ONCE again a Government agency has shown what it can do to confuse an industry and the public by rendering an arbitrary judgment. The Federal Communications Commission, with little regard for the public interest, has announced acceptance of standards for color television proposed by the Columbia Broadcasting System.

Irrespective of the merits of the CBS color television system and the current defects of other proposed systems, the establishment now of what are considered "permanent" standards for color television by the FCC borders on the ridiculous.

Much heat on the part of Commission members and competitive spokesmen within the radio and television industries has tended to obscure the basic facts in the situation. Briefly, CBS color television is mechanical and incompatible. That means its effects are achieved by a whirling color disk which limits the size of the picture and that the transmitted pictures cannot be received on existing black and white television sets—even in black and white—without expensive alterations. Receivers now in the hands of the public, or on dealers' shelves, cannot receive the CBS picture in color without being both adapted and converted. Cabinet models cannot be converted at all because they have no room for the whirling disk.

The FCC has ruled in effect a double standard: continuation of the present system for black and white and a new one for color television.

In this electronic age the CBS color television method has won little enthusiasm and much opposition in the radio manufacturing industry. While CBS spokesmen say that some day the whirling disk may be eliminated in favor of an electronic tube, receivers would then have to be adapted again and still could not get black and white programs on the same standard.

The present situation is further complicated because CBS is not a manufacturer but only a broadcaster. It does not propose to make and sell television receivers that fit its color standards. It wants existing manufacturers to take on the job. If they do not act, CBS apparently plans to encourage the formation of new firms.

CBS has taken to the air to warn its listeners against buying sets which do not fit in with its new system.

If manufacturers start to make television sets designed to receive CBS color transmission or sets converted and adapted for such reception, the television broadcaster

will find himself in an unenviable position. Transmissions in color will in no way reach a great part of the 8,200,000 sets now in use. In order to cover the whole television audience a sponsor will need two programs, one in black and white for the millions of present sets that will never be converted for financial or other reasons, and the other in color for the special or adapted receivers.

An electronic type of color television such as that being developed by the Radio Corporation of America and others would have no moving parts like the whirling disk and also would be compatible—its color transmission could be received on all present black and white receivers in black and white without any expenditure whatsoever.

The all-electronic television system appears to be somewhat more complex than the mechanical method which is but a refinement of the very first television system. It may not be perfected for a few months or a few years. When it reaches a practical level, the FCC—and the public—will have still another headache.

The FCC has scheduled hearings to consider adding 42 ultra high frequency television channels to the present 12 high frequency channels. It is also possible that the FCC may someday move the entire television band up higher in the frequency range. That would once again make present television receivers obsolete.

Meanwhile the perplexed public has also been subjected to a further tightening up of credit on the purchase of television receivers and on November 1 a 10 per cent tax on the manufacture of television sets goes into effect.

The whole situation gives the motion picture industry an opportunity to rejoice that there is no Federal Film Commission. It also gives immediate and compelling reasons to produce the best possible shows and present them in attractive surroundings to meet the competition of home television, which is great today and which will be greater tomorrow, color or no color.

—Martin Quigley, Jr.

Monogram Sets Releases

Monogram has set the national release date for six "Little Rascals" short subjects. The announced schedule is: "Three Smart Boys," October 25; "Russian Ballet," November 8; "Lucky Corner," November 11; "Anniversary Trouble," November 25; "Mike Fright," December 29, and "Beginner's Luck," December 23.

Ask French To Free Film Earnings

The French Government has been requested by the Motion Picture Association of America to ease its regulations for the transfer of film earnings accumulated before June, 1947. The MPAA action had the support of the State Department. Eric Johnston, MPAA president, Joyce O'Hara, his assistant, and a top State Department official Tuesday called on Pierre Paul Schweitzer, financial counselor at the French Embassy, who promised to relay the request to Paris.

In 1948, an agreement was negotiated and it was provided that remittance of a certain portion of current earnings be permitted at the prevailing exchange rates. The pact also said that any earnings prior to June, 1947, be remitted over a four-year period at the rate of 119.3 francs on the dollar.

Eight quarterly remittances were made with the film companies figuring they needed only enough francs to cover the next remittance, with the balance used for current expenditure. It was then reported that the French Government wanted the companies to keep frozen enough francs to take care of all the rest of the remittances. It is this action which the MPAA is protesting.

KATO Convention Has Record Attendance

LOUISVILLE: With some 200 exhibitors in attendance, the largest convention in the history of the Kentucky Association of Theatre Owners was held here at the Brown Hotel Wednesday and Thursday. Guthrie Crowe, KATO president, presided over the meeting which had showmanship as its keynote.

Trueman Rembusch, president of Allied, urged industry cooperation and cited the tax repeal drive as an example of what can be accomplished with unity. He also stressed Allied's support of the Council of Motion Picture Organizations.

Gael Sullivan, executive director of Theatre Owners of America, discussed exhibitor problems from taxes to theatre television. Among the other speakers were Ray Colvin, executive director of the Theatrical Equipment Dealers Association, Leon Bamberger and Sam Shain.

Phonevision Test Now To Start November 1

The Federal Communications Commission has granted the Zenith Radio Corp. permission to start its Chicago Phonevision test November 1, instead of October 1 as had been previously planned. The experiment with 300 families is now scheduled to run until January 29. Zenith asked for a postponement on the ground that it was lining up more films.

TV SUFFERS FROM BAD CASE OF PIGMENTATION

Pains in Extremities Bring Howls as Friend Public Waits Anxiously to See

The color television picture this week continued clouded with anxieties and confusion as both the public and the industry tried to make up their minds on just exactly what the Federal Communications Commission decision meant to them.

The FCC last week approved the color standards proposed by the Columbia Broadcasting System. The action automatically ruled out systems developed by the Radio Corporation of America and Color Television, Inc., of San Francisco.

Tuesday, industry opposition to CBS color received tangible expression in two court actions, both seeking injunctions to suspend FCC approval of the CBS method. In Chicago, RCA NBC and RCA Victor Distributing Corporation asked the U. S. District Court for a temporary injunction to restrain the FCC immediately from enforcing its order for the adoption of incompatible color television standards. The court was asked to act pending a hearing for a permanent injunction.

Also Tuesday, the Pilot Radio Corporation applied in Federal Court, Brooklyn, for an injunction against the FCC order, charging that the Commission acted on "hope and speculation and the ephemeral belief that further experimentation . . . would justify the Commission's decision."

The RCA-NBC complaint said the October 10 ruling of the FCC would result in "irreparable injury and damage to the public" and it further charged that the FCC order was "contrary to the public interest, . . . arbitrary and capricious, and exceeds the legal authority of the Commission."

At the same time, RCA announced plans to demonstrate its all-electronic system in a series of demonstrations in Washington beginning December 5, 1950. RCA said its system should be ready for adoption of final standards by June 30, 1951.

Set Sales Drop As Customers Hesitate

The most immediate reaction to the much-publicized FCC decision was a sharp drop in set sales all over the country as the customers adopted a wait-and-see attitude. Dealers who had expected a last minute rush before the November 1 deadline, when the 10 per cent tax on sets goes into effect, were complaining bitterly.

To add to their problems, set distributors peppered them with conflicting statements on attitude and policy and the newspapers ran long and detailed stories on the final stage in the color battle, whetting the pub-



lic's appetite for a color television system which had barely left the laboratory.

For a day following last week's FCC decision the broadcasters appeared stunned. Then reaction came fast and furious. The Columbia Broadcasting System sounded a clarion call for unity behind its color standard, but Brigadier General David Sarnoff, chairman of the board of the Radio Corporation of America, made it clear how he stood in the matter:

"We regard this decision as scientifically unsound and against the public interest. No incompatible system is good enough for the American public. The hundreds of millions of dollars that present set owners would have to spend and that future set owners would have to pay to obtain a degraded picture with an incompatible system reduces the order to an absurdity."

Manufacturers Crying Over Dammed Demand

More vehement still were the comments from the set manufacturers who complained that the FCC ruling had dried up the demand for black-and-white sets.

The television committee of the Radio-Television Manufacturers Association Tuesday announced plans for a \$1,000,000 fund to clear up public confusion over the color issue and said electronic color television would come soon.

In Washington, there were indications that the color dispute might be taken up by Congress when it reconvenes November 27.

Most of the larger set manufacturing concerns denounced the adoption of the CBS standard, but some of the smaller ones said they stood ready to make the adapters and converters needed to make the CBS system compatible with present standards and to permit currently operating sets to receive

color. In Chicago, Michael Kaplan, president of the Television Manufacturers Association, representing medium-sized set producers, said the FCC decision had created "a chaotic manufacturing wilderness."

Philco Sees Color Still Years Away

The Philco Corporation, which at first had announced that it would make the CBS color sets "if there is a demand for them," this week sent a letter to Philco distributors which opened with the flat statement that "color television has not arrived." William Balderston, president of Philco, wrote that black-and-white would continue to be the basic system of commercial television for years to come. "Philco believes," he said, "that the presently proposed system with its awkward mechanical whirling disk and small size pictures is entirely unacceptable to the public and that the only color television the public will buy in volume is that which keeps pace with current electronic developments in black and white."

Mr. Balderston, in what amounted to a pitch for the RCA all-electronic color method, said his company believed that such a color system "is at least two years away."

The FCC decision of last week put a temporary end to a color race which has been going on for 10 years, ever since CBS first took its mechanical scanning system out of the laboratory. The CBS method utilizes color disks behind the lens of the camera and in front of the receiver tube. The disks spin in synchronization but limit the size of the image to 12½ inches. Since the system operates on a new standard, currently operating sets must have a \$35 adapter to permit them to receive the color telecasts in black-and-white. A \$90 converter, consisting of a color wheel and a motor to drive it, is necessary for color reception.

RCA has developed an all-electronic system based on a tri-color tube. Its color broadcasts can be received on present sets in black-and-white without any adapter. RCA claims that the compatibility of its system makes it more practical and less costly to the consumer. CBS also has developed a color projection tube, but it is not yet ready.

Manufacturers Are Accused by Stanton

In an attempt to clear some of the confusion created by the FCC adoption of his system, Frank Stanton, president of CBS, went on the air Sunday night to discuss the CBS method and the set situation.

Mr. Stanton bluntly accused the manufacturers of trying to cause confusion "with belligerent and misleading statements," and he warned the public not to buy sets unless the manufacturers gave positive assurances that the receivers could be converted to the

(Continued on page 18, column 3)

Paramount

FACTS ABOUT



Paramount Product

How

THE BOXOFFICE SCORE STANDS: Since early summer, Paramount has been hitting with a succession of outstanding attractions. First Hal Wallis' "My Friend Irma Goes West," then "Sunset Boulevard." This pace has been maintained with Bob Hope's "Fancy Pants," Hal Wallis' "The Furies," "Union Station," Hal Wallis' "Dark City" and now with "Copper Canyon."

What

THE COMING MONTHS WILL SHOW: Paramount has the hits ahead, too. Armistice Day, the U. S. Marines' story, "Tripoli"; Thanksgiving, Betty Hutton and Fred Astaire in "Let's Dance"; Christmas, Bing Crosby in "Mr. Music"; and early in the New Year, Alan Ladd in "Branded." From there on in, it's a fact:

Paramount Will Be The Big Gun In '51!

IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN



Sunset Boulevard

FACT: One of the most discussed, praised and best performing pictures of the year. At Radio City Music Hall, it established the longest run since 1947—7 smash weeks.

Fancy Pants

COLOR BY TECHNICOLOR



FACT: Bob Hope is in the west again in his hilarious successor to "The Paleface" which has bettered both that hit and "Sorrowful Jones" in a majority of its engagements to date.

Union Station



FACT: This thriller, from the Saturday Evening Post, is doing thrilling business everywhere. A plus to its name stars are 3 new stars furnishing fresh talent exhibitors are asking for.

The Furies



FACT: Boxoffice Magazine predicted: "Runs of this Hal Wallis picture should be modern El Dorado"—and actual key city results now show it at levels comparable to top 1949 figures.

Copper Canyon

COLOR BY TECHNICOLOR



FACT: The cast is big and the color spectacular in Paramount's western patterned after the famed boxoffice hit "California." It's now playing to the same handsome grosses.

Dark City



FACT: First engagements fine! Fans are acclaiming the new Hal Wallis discovery, Charlton Heston, and a cast of important marquee stars in suspenseful 3-man manhunt.

Tripoli

COLOR BY TECHNICOLOR



FACT: This robust tribute to the United States Marines is set to thrill the nation Armistice Day. First of 180 pre-release dates in four exchange areas are reporting fine results.

Let's Dance

COLOR BY TECHNICOLOR



FACT: "Let's Dance" are the two little words Fred Astaire says to that "Annie" gal, Betty Hutton. They're the most exciting star team in a long time. Play them Thanksgiving!

Mr. Music



FACT: This is Bing Crosby's show of shows and it's yours for the Christmas holidays... with more hit songs and more big-name stars than any Crosby picture you've played in years.

Branded

COLOR BY TECHNICOLOR



FACT: Here's the Alan Ladd western in color by Technicolor that you have been waiting for ever since "Whispering Smith"! It's the hit Paramount has for you for early in the New Year.

The Goldbergs



FACT: Radio's favorite family for 20 years (favorites now on TV, too) will make their first screen appearance early in '51, with the famous radio cast, headed by Gertrude Berg.

September Affair



FACT: Hal Wallis stars Joan Fontaine and Joseph Cotten in an ecstatic love story filmed on the spot in romantic places like Capri, Rome and Florence. Other big-name stars, too!

PLAY RIGHT AWAY... CASSINO TO KOREA... Full-length feature of America's fighting men

"BOUNDARIES" COLOR TV APPEAL LOST

Supreme Court Refuses to Hear Case; Setback for Industry in Fight

WASHINGTON: The Supreme Court this week refused by an eight-to-one vote to hear the "Lost Boundaries" appeal. The three-line order gave no reasons, but represented a major setback to the industry's hopes for early action to include films in the "press," whose freedom from censorship is guaranteed by the First Amendment.

The industry tried once before—with Hal Roach's "Curley"—to force a decision when the picture was banned in Memphis, but the attempt failed. Executives admitted their disappointment over the tribunal's refusal to hear the appeal.

Old Decision Stands

The Supreme Court's action leaves intact a 1915 decision that films are primarily a profit-making business and therefore are not entitled to First Amendment protection.

The RD-DR Corporation, producers of "Lost Boundaries," banned by the Atlanta censor, had appealed to the high court, arguing that films are entitled to protection under the First Amendment. The only Justice who favored taking the case was Justice Douglas, whose 1948 Paramount case opinion touched off the current drive for a high court ruling.

The Motion Picture Association of America maintained this week that the latest Supreme Court decision "does not mean the end of the fight for freedom of the screen." Kenneth Clark, director of information for the MPAA, pointed out that the Atlanta censors had challenged the right of the RD-DR Corporation to bring the appeal and that this may have been the basis of the high court action, rather than the basic issue.

To Continue Efforts

RD-DR Corporation had answered the Atlanta censor before the court, asserting that since the distributor had gone out of business, it alone had the distribution rights and could bring the appeal.

"We will try another case and another case and never give up until we at least have argument before the Supreme Court and a definitive ruling," Mr. Clark said.

In appealing, Judge Samuel Rosenman, for RD-DR, had contended that "motion pictures remain the one medium of mass communication which is outside the protection of the First Amendment" and that "this case affords the court the opportunity to take the final and explicit step, clearly foreshadowed by its more recent decision, which would bring motion pictures into their rightful place alongside other media of com-

munication to which protection of the First Amendment is extended."

In reply, the Atlanta censor argued that "motion picture companies are primarily and fundamentally engaged in the business of entertainment for profit" and therefore cannot claim the protection of the First Amendment.

TV Great For Selling

—LEON BRANDT

Television's advantages as a means of selling motion pictures far outweigh its potential competitive danger, in the view of Leon Brandt, publicity and advertising director of Eagle Lion Classics. Mr. Brandt, in his New York office Tuesday, was studying with satisfaction the results of an experiment he conducted last week in Chicago.

With the company's "Destination Moon" scheduled to open at the Roosevelt theatre there October 11, Mr. Brandt and his aides, faced with heavy opposition which was committed to elaborate newspaper space, took to the air. Using radio, but especially television to the fullest, they blanketed Chicago area homes with exploitation for the picture in one-minute station breaks, program plugs and mentions.

The campaign was supplemented by only normal newspaper coverage with a typical ad budget and accompanying publicity and art breaks. The television advertising was hampered by the lack of special trailers for the occasion but the Eagle Lion staff provided props and stills from the film around which one-minute scripts were built.

The results, according to Mr. Brandt, were astounding. The picture grossed \$3,607 on opening day and totaled \$21,388 for five days including the weekend, highest gross for the theatre in more than a year.

Mr. Brandt's conclusion: Television is not a new form of entertainment. It is a new medium for selling motion pictures.

Construct Florida Drive-In

A 600-car, \$125,000 drive-in theatre is being erected east of Tampa, Fla., according to an announcement by owners P. J. Sones and S. T. Wilson.

Books Operas in Detroit

The Coronet theatre, Detroit, has booked a series of operas. An extensive publicity campaign will be used to publicize the event.

Pix Theatres Reopen

The Pix theatres in Philadelphia and Washington, D. C., are reopening with a first run foreign product policy.

(Continued from page 15)

new CBS color. He also reassured the public that color programs would not, overnight, entirely replace black-and-white programs and that they would be increased at an "orderly rate" as the number of sets capable of receiving them increases.

After pointing out that it might be cheaper to buy a new set with compatibility already built in, Mr. Stanton went on to say: "If you wait six months you may save money and you will have a self-contained set with built-in compatibility and built-in color. On the other hand, if you buy an ordinary black-and-white set now, you will be able to enjoy the black-and-white programs being broadcast."

Mr. Stanton said there were "encouraging signs" that some manufacturers were showing a constructive attitude and were preparing to make color equipment. The CBS president also said his network would be broadcasting 20 hours of color programs each week "within less than two months" and that color demonstrations would be held to which the public would be invited.

Film Industry Heads Watch from Sidelines

Dr. Peter C. Goldmark, vice-president of CBS and inventor of the CBS color system, told the New York Times this week that "if I were enthusiastic about color, I'd wait. If I were lukewarm, I'd buy."

Wednesday the FCC ordered that RCA limit its experimental color telecasts to hours outside the regular broadcasting period. RCA and NBC have been running color telecasts experimentally for the past year.

Executives in the film industry this week were watching the color melee from the sidelines, reacting with some amusement and recalling the days when theatres were steeped in confusion over the advent of sound. Gael Sullivan, executive director of the Theatre Owners of America, expressed the fear that the color battle might delay the FCC hearings on special channels for theatre television and he pointed out the need for Hollywood's complete conversion to color in the face of future competition from video.

Start FCC Hearings On New Channels

WASHINGTON: The Federal Communications Commission this week began taking testimony on the commission's proposal to add 42 ultra high frequency television broadcasting channels to the present 12 high frequency channels. When it first offered its plan the FCC said it would make possible 2,245 television stations in 1,400 cities and communities, plus an undisclosed number of rural communities for which no special allocations were proposed. Officials from various Government agencies will lead. They will be followed by spokesmen for the Television Broadcasters Association, DuMont and others.

THEATRE TV HAS LONG WAY TO GO, SMPTE TOLD

Television Steals Show in Echo of Color Fight at Lake Placid Meeting

by TERRY RAMSAYE

LAKE PLACID, N. Y.: Knee deep in the glories of the Adirondack autumn beside the mirroring mountain waters three hundred of the scientists and technicians who hold the tools of the amusement industry of tomorrow held conclave this week. It was the sixty-eighth semi-annual convention of the Society of Motion Picture and Television Engineers, recently renamed to take in television.

Official findings by these men of hard fact indicated competent television, comparable with film, for the screen, is still a distance "around another corner." They did not mention the corner or measure the distance.

There were politely scientific reverberations of the color television controversy between Columbia Broadcasting System and the all-electronic group centered about the Radio Corporation of America, now in a fashion before the Federal Communications Commission. The sharp words that have appeared in the public press were not heard here, but the thrusts couched in abstruse technology were as plain as the banderillas at a bullfight, in engineer patois.

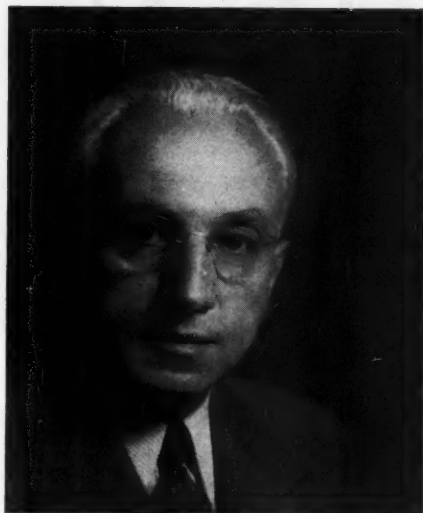
The new officers, headed by Peter Mole of Hollywood, taking over January 1, next, were announced and an array of honors and medals were bestowed, by and under the auspices of Earl I. Sponable, president, deft and suave amid complexities.

The convention heard a speech Monday night on the rapidly expanding importance of the Society, and some aspects of a public relations policy from Terry Ramsaye, consulting editor of Quigley Publications and for more than 20 years a fellow of the Society.

18 of 52 Papers Were Devoted to Television

The busy agenda of the convention included fifty-two reports and papers of which eighteen were emphatically devoted to television in every aspect involving technology. RCA was represented in force with imposing personnel, open house in a special coffee shop in the luxurious Lake Placid Club and an even more open house in an adjacent Club cottage.

The principal "pitch" for CBS was to have been from Peter Goldmark, chief technical exponent of the color system which has precipitated the issues now animating the industry, especially in New York and Washington. Dr. Goldmark however was called to Washington and his paper was read for him by William Offenhauser, of the CBS staff. It was largely descriptive.



PETER MOLE, newly elected president of the SMPTE.

Had Dr. Goldmark been about he would have heard a bit of spoofing about that quotation squeezed out of him by the *New York Times* the other day:

"If I were enthusiastic about color, I'd wait. If I were lukewarm, I'd buy." His associates here declined to discuss that. They did however urge that the CBS "sequential" or mechanical scanning method was "something to do now"—admitting the while it would serve only in an interim sort of way.

After that RCA took over the arena. Their "high pitch" came from no other than Dr. Vladimir K. Zworykin, vice president in charge of research, credited with the iconoscope and "making television possible." He was also at this session recipient of Society honors. His carefully read speech built an analogy between the evolution of the color motion picture and color television, with their kindred problems. He did not put it that way, but it was made very clear that his view is that the CBS "sequential system" compares with the ancient flickering and "fringing" Kinemacolor films circa 1910 and that the "dot simultaneous," three color analysis and synthesis method of RCA, et al., yet in laboratory will compare with such a process as Technicolor in the films.

A clear and concise summation of the current status of theatre television, its prospects, including the wide band demands for color transmission facilities and other problems, was presented in the final session of the convention Friday by D. M. Hyndman, chairman of the very active theatre television committee. He was emphatic about the necessity for improvement of theatre television to a point making it at least comparable and fit to associate with today's mo-



HERBERT BARNETT, executive vice-president.

tion pictures on the big theatre screens. An index of the current state is had in his anticipation that about next April the Engineers expect to have agreed on recommendations of standards to be reported to the Society. That is still this side of the new corner, the theatre corner.

The new officers who take their positions January 1, next include:

Peter Mole, president, Hollywood.
Herbert Barnett, executive vice-president, Pleasantville, N. Y.
John C. Frayne, editorial vice-president.
Robert M. Corbin, secretary, Rochester.
William C. Kunzmann, convention vice-president, Cleveland, O.

The formalities included the presentation by John G. Frayne, chairman of the Progress Medal Award Committee, of a citation and 1950 medal to Dr. Vladimir Zworykin of RCA for his "outstanding achievements in the field of Television." That includes the iconoscope. The Samuel L. Warner Memorial Award for 1950 was bestowed upon Dr. Charles R. Fordyce of Eastman Kodak for his research leading to the commercial availability of the new safety base for motion picture film.

Mr. Sponable, officiating at Lake Placid, who reviewed some of the accomplishments of the Society in the two-year period of his incumbency, thus delivers to the Society an executive staff of notable qualification and experience in the technologies of the industry. It is appropriate to mention that he, a graduate of Cornell, has had a notable career in the evolution of sound techniques

(Continued on page 22)

SHOWMANSHIP

VICTIM OF ATTACK!

• Her plight screams the shame of laws that fail to protect young girls from fiends on parole! ... See her sensational story! ... Blistering drama honestly told and fearlessly presented!

OUTRAGE

Introducing **AN IDA LUPINO PRODUCTION**
MALA POWERS and **TOD ANDREWS**
 Produced by **COLLIER YOUNG** • Directed by **IDA LUPINO**
 Written for the screen by **COLLIER YOUNG** • **MALVIN WALD** • **IDA LUPINO**
 Presented by **THE FILMAKERS** • Distributed by **RKO RADIO PICTURES, INC.**

...A blistering indictment of loose laws that put every girl in peril of criminal offenders!

TAKE WARNING
 Somebody's Daughter is in Danger Tonight!

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 Presented by **THE FILMAKERS** • Distributed by **RKO RADIO PICTURES, INC.**

AN **IDA LUPINO** PRODUCTION
 Introducing **MALA POWERS** and **TOD ANDREWS**
 Produced by **COLLIER YOUNG** • Directed by **IDA LUPINO**
 Written for the screen by **COLLIER YOUNG** • **MALVIN WALD** • **IDA LUPINO**
 Presented by **THE FILMAKERS** • Distributed by **RKO RADIO PICTURES, INC.**

PAYS OFF!

RKO's sensational exploitation special hits top box-office levels of biggest pictures of recent months in first openings in Boston Exchange area!... Boston itself (Keith Memorial) topped by even more spectacular performance in the smaller cities and towns like Manchester, Concord, Portsmouth, N. H.; Augusta, Portland, Brunswick, Me.; Fall River, New Bedford, Lowell, Mass.; Newport, R. I.; Montpelier, Burlington, Vt.; and a dozen other spots.

WHAT DOES IT?... A BIG-IDEA PICTURE BACKED BY BASIC SHOWMANSHIP! – A shouting-out-loud newspaper campaign (see your pressbook); startling radio spots, flash posters and a flood of everything else that spells **MONEY IN THE BANK** for any **SHOWMAN** right now!



SMPTE MEET

(Continued from page 19)

and continues in important film research now in progress.

Mr. Mole, the new president, is president and general manager of Mole-Richardson, Inc., in Hollywood. He, an electrical engineer, Union College, Schenectady, has had long experience both with General Electric and with Hollywood operations, where he is credited with the development of incandescent lighting for film studios, and many other devices.

Officers Have Extensive Engineering Background

The editorial vice-president, John G. Frayne, born in Ireland and educated at Dublin's Trinity College and the University of Minnesota, Ph.D., now of Westrex Corporation, Hollywood, has a long background with Western Electric and Erpi. He wears many honors including the Progress Medal of the SMPE for 1947. Herbert Barnett, executive vice-president up from his natal Mississippi and Mississippi College, and New York University, M. S. is a researcher with extensive experience in the Bell Telephone Laboratories and Erpi. He is now an executive of General Precision Laboratories up in Pleasantville, N. Y. General Precision means projection and many, many another more complex matter, with some war jobs to do.

The reelected secretary, Robert M. Corbin, carrying both a B. S. and M. S. from the University of Illinois, is an executive of the motion picture film department of Eastman Kodak in Rochester. Also reelected is the indefatigable and perennial convention vice-president, William C. Kunzmann, who has held that post since 1934. He is also an electrical engineer from Akron College. He is a genuine motion picture veteran, too, having been a projectionist and an exhibitor. He went to the National Carbon Company in Cleveland forty-three years ago and has been there ever since.

Reports Two Systems Now Made Available

Mr. Hyndman, in his report, said in part: "There are two theatre TV systems available for commercial use:

"A—RCA direct projection constructed for 8 megacycles band width and 525 line scanning rate.

"B—The Paramount film storage system, built for 9 megacycles and 525 line scanning rate.

"C—Both can be operated at 4.2 megacycle band width and 525 line scanning which is now standard for TV broadcasting.

"D—Likewise both could be operated at 8 to 10 megacycle band width and 525 to 1,000 line scanning rate.

"E—Increased band width above 4.2 megacycles and increased scanning above 525 lines increases image definition and general quality."

Theatre TV must produce a screen image quality in terms of definition, contrast and brightness which is at least comparable to

present motion picture screen quality. This is not possible with present TV broadcast standards of 525 lines and 4.2 megacycles band width.

A sub-committee of the SMPTE theatre television committee is investigating the random noise level, signal to noise ratio and like characteristics to provide specifications for the common carrier which will transmit theatre TV programs by radio or coaxial cable. In addition representatives of the common carriers, like AT&T, and Western Union, and equipment manufacturers are working with the theatre television committee to figure cost data on distribution facilities, the report said.

In France it has been decided that programs will be distributed on a 14-megacycle band and with 819 scanning lines in order to approach motion picture screen quality.

Specify Requirements For Color Theatre TV

The demand is for color theatre TV now. To transmit that may require a minimum band width of 25 megacycles to a maximum for 50, for the videlo signal, unless some new method of avoiding individual signals for each of the primary colors is devised. These estimates are based on producing quality comparable to current color films. All of these factors are being studied. Mr. Hyndman concluded.

The 1950 Progress Medal of the society, the highest distinction conferred by the society on an individual for significant scientific contributions in a new field was presented to Dr. Zworykin.

Other major annual awards presented by the Society Monday night were the Samuel L. Warner Memorial Award Medal and the Journal Award. The former went to Charles R. Fordyce, superintendent of the Department of Manufacturing Experiments of the Eastman Kodak Company, for research and development leading to wide commercial adoption of safety film. The Journal Award was presented to Dr. Frederick J. Kolb, Jr., of the Eastman Kodak Company, for his technical paper, "Air Cooling of Motion Picture Film for Higher Screen Illumination," adjudged the best to be published in the society's Journal during 1949.

Honorary memberships in the SMPTE were conferred on Dr. Zworykin and Dr. E. W. Kellogg, noted authority on acoustics, who was director of advanced development in the RCA Engineering Products Department until his retirement last year.

Ramsaye Stresses Engineers' Value

Terry Ramsaye, in his address to the convention, said, "The currently widening horizons of this Society arrive in a most timely fashion. For far too many years the technology, the engineering, was something special. It was apart and far remote from the predominant interests of the industry. A large proportion of the early scientific magic for the movies came from Rochester in a can. And after the can arrived the rest was done

largely by rule of thumb and little secret formulae in the high-pockets of the cameraman and what we called 'laboratories.' I can well remember when about 1914-15 I had to exert extreme pressure to get the cameramen of the movies to use panchromatic negative. Some of the best of them told me it was bunk."

Says Public Is Aware Of Science Impact

Mr. Ramsaye, Fellow of the Society, said, "Science has come into the whole public consciousness with a bang—the biggest bang in the world, the atomic bomb—and with a bigger and better H-bomb promised. If you want attention get a big firecracker."

He also pointed out that the Society, and its members, "... have had a decided hand in atomic affairs—and such matters as the proximity fuse. The scientist and the engineer is the popular hope of today. Television has a share in that, too. In the amusement world it is the new miracle. Showmen will never know how it does it, but they are stretched between alarm and enthusiasm about what it does and may do."

Mr. Ramsaye touched on the subject of COMPO, and public relations generally, and urged the society to become "more audibly articulate about itself and its works."

Plans Shopping Center

J. R. Denniston, vice-president and general manager of the Denniston Theater Co., is planning to build a large shopping center and theatre in Monroe, Michigan. Mr. Denniston said present plans call for 12 stores built around a 2,000-seat theatre.

FPC Starts New Theatre

Famous Players Canadian Corporation, subsidiary of Paramount, has started construction of a new theatre in the heart of Moncton, N. B. Seating capacity will be 1,243. Opening of the new theatre, named the Paramount, is expected next spring. The Parsons Construction Company, of Moncton, is the contractor.

Plan New Detroit House

The William Schulte theatre circuit has disposed of its property where the Hudson theatre stood in Hudson, Michigan, to A. C. Schmidt of Hillsdale, Michigan. William Schulte opened the new Hudson theatre in 1949 and in May, 1950, the building was completely destroyed by fire. Mr. Schmidt plans to build a similar theatre on the property. It is expected the theatre will open in January, 1951.

W. C. Herchenrider, 71, Dies

William Charles Herchenrider, associated with the film industry for 45 years before his retirement last June, died October 16 at the age of 71 in Presbyterian Hospital, Philadelphia. He was a film buyer for the Warner Brothers Theatres in Philadelphia, and prior to that was associated with the late Jules E. Mastbaum in the buying and booking department of the Stanley Company of America. Mr. Herchenrider's only survivors are his son and a brother.

NOW AVAILABLE FOR BOOKING BY THEATRES EVERYWHERE!



HOLLYWOOD'S MOST HONORED FILM IN NATIONS ALL OVER THE WORLD!

Never Before Has
An American Picture
Been So Glorified!...

Sensational boxoffice success and
award after award in France, Belgium,
Spain, Italy, Switzerland
—everywhere... **SEE IT NOW!**

"The Victoire" awarded
to "Joan" in France

"The Challenge" awarded
to "Joan" in Belgium



JOAN OF ARC

INGRID BERGMAN

Everybody says it's Great!

READER'S DIGEST: "Don't miss it."
WALTER WINCHELL: "Grandeur galore, sweeping power."
LOOK MAGAZINE: "A masterpiece."
N. Y. TIMES: "A stupendous film."
LADIES' HOME JOURNAL: "Most moving."
KATE SMITH: "In class by itself."
SEVENTEEN MAGAZINE: "Grand and exciting."



A VICTOR FLEMING PRODUCTION

A CAST OF THOUSANDS

with JOSE FERRER • FRANCIS L. SULLIVAN • J. CARROL NAISH
WARD BOND • SHEPPERD STRUDWICK • HURD HATFIELD • GENE LOCKHART
JOHN EMERY • GEORGE COULOURIS • JOHN IRELAND and CECIL KELLAWAY

Produced by
WALTER WANGER • VICTOR FLEMING
Based on the Stage Play "Joan of Lorraine"
by MAXWELL ANDERSON

COLOR BY TECHNICOLOR

Screenplay by MAXWELL ANDERSON and ANDREW SOLT
Art Direction by RICHARD DAY
Director of Photography JOSEPH VALENTINE, A.S.C.
Presented by SIERRA PICTURES, INC.
Released by RKO RADIO PICTURES

TRADE SHOWINGS

ALBANY, Fox Screening Room, 1052 Broadway, Tues., October 31, 8:00 P.M.
ATLANTA, RKO Screening Room, 195 Luckie St., N.W., October 31, 2:30 P.M.
BOSTON, RKO Screening Room, 122-28 Arlington St., Tues., October 31, 10:30 A.M.
BUFFALO, Mo. Pic. Operators Screening Room, 498 Pearl St., Tues., October 31, 2:15 P.M.
CHARLOTTE, Fox Screening Room, 308 S. Church St., Tues., October 31, 2:00 P.M.
CHICAGO, RKO Screening Room, 1300 So. Wabash Ave., Tues., October 31, 2:00 P.M.
CINCINNATI, RKO Screening Room, 12 East 6th St., Tues., October 31, 8:00 P.M.
CLEVELAND, Fox Screening Room, 2219 Payne Ave., Tues., October 31, 2:30 P.M.
DALLAS, Paramount Screening Room, 412 So. Harwood St., Tues., Oct. 31, 2:30 P.M.
DENVER, Paramount Screening Room, 2100 Stout St., Tues., Oct. 31, 2:00 P.M.
DES MOINES, Fox Screening Room, 1300 High St., Tues., October 31, 1:00 P.M.
DETROIT, Blumenthal's Screening Room, 2310 Cass Ave., Tues., Oct. 31, 2:30 P.M.
INDIANAPOLIS, Universal Screening Room, 517 N. III. St., Tues., Oct. 31, 1:00 P.M.
KANSAS CITY, Paramount Screen. Room, 1800 Wyandotte St., Tues., Oct. 31, 2:00 P.M.
LOS ANGELES, RKO Screening Room, 1980 So. Vermont Ave., Tues., Oct. 31, 2:00 P.M.
MEMPHIS, Fox Screening Room, 151 Vance Ave., Tues., October 31, 2:00 P.M.
MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Tues., Oct. 31, 2:00 P.M.
MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Tues., Oct. 31, 2:00 P.M.
NEW HAVEN, Fox Screening Room, 40 Whiting St., Tues., October 31, 2:10 P.M.
NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Tues., Oct. 31, 10:30 A.M.
NEW YORK, RKO Screening Room, 630 Ninth Ave., Tues., October 31, 2:00 P.M.
OKLAHOMA, Fox Screening Room, 10 North Lee St., Tues., October 31, 10:00 A.M.
OMAHA, Fox Screening Room, 1502 Davenport St., Tues., October 31, 1:00 P.M.
PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Tues., October 31, 2:30 P.M.
PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Tues., Oct. 31, 2:00 P.M.
PORTLAND, Star Screening Room, 925 N.W. 19th Ave., Tues., October 31, 2:00 P.M.
ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., October 31, 2:30 P.M.
SALT LAKE CITY, Fox Screening Room, 216 E. 1st St. South, Tues., Oct. 31, 1:30 P.M.
SAN FRANCISCO, RKO Screening Room, 251 Hyde St., Tues., October 31, 2:00 P.M.
SEATTLE, Jewel Box Screening Room, 2318 2nd Ave., Tues., October 31, 2:00 P.M.
SIOUX FALLS, Hollywood Theatre, 212 North Philips Ave., Tues., Oct. 31, 9:30 A.M.
WASHINGTON, Film Center Screen. Rm., 932 New Jersey Ave., Tues., Oct. 31, 2:30 P.M.

ENDORSE M.P.DAILY AIR MAIL EDITION

CHARLES P. SKOURAS
President
National Theatres Corp.
Los Angeles, Calif.

"Your inauguration of airmail delivery for Motion Picture Daily reflects keen awareness of the problems confronting exhibitors in these fast-moving times".

MORTON G. THALHIMER
President
Neighborhood Theatres, Inc.
Richmond, Va.

"In this era of rapidly-changing conditions, such an issue, I am sure, will prove valuable to all exhibitors through the receipt of 'Today's News Today'".

SIDNEY MEYER
Wometco Theatres
Miami, Fla.

"I am highly pleased with your AIR MAIL EDITION of Motion Picture Daily. I have been unhappy for a long time because of the fact that we get the news two or three days late here as it takes that long for trade papers to reach us. Now my gripe is solved because I can look forward to the news 'hot off the press' each Tuesday. This is a fine service you have inaugurated and I congratulate you and look forward to its continuance".

SAMUEL PINANSKI
President
Theatre Owners of America, Inc.,
and President, American Theatres Corp.
Boston, Mass.

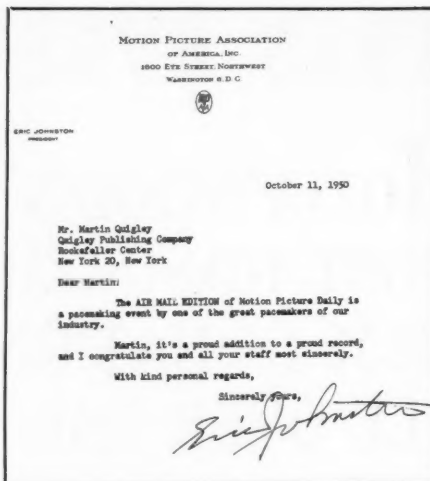
"It is the greatest idea in the annals of trade paper journalism. Great credit should go to Martin Quigley for his foresight in bringing the news of the motion picture industry of the world quicker and faster to those who consider such news of vital importance in this rapidly-changing era".

EDWIN SILVERMAN
President
Essaness Theatres Corp.
Chicago, Ill.

"Your idea . . . is a good one. Will look forward to its arrival with increased interest".

JACK KIRSCH
President
Allied Theatres of Illinois, Inc.
Chicago, Ill.

"I shall eagerly look forward to receiving the AIR MAIL EDITION each Tuesday. Quigley Publications is to be complimented for this very progressive move in motion picture trade journalism, by giving the busy film executive with up-to-the-minute news and happenings in our trade as they occur".



DARRYL F. ZANUCK
Vice-President
in Charge of Production,
20th Century-Fox Film Corp.
Beverly Hills, Calif.

"I congratulate you and your organization on this evidence of progress and enterprise. It should prove a valuable step forward bringing the widely separated branches of our industry into closer contact with each other from an information viewpoint".

JOHN H. HARRIS
President, Harris Amusement Co.
Pittsburgh, Pa.

"Congratulations and thanks for bringing today's news today. We are most grateful for another of the always forward moves of Motion Picture Daily".

LEONARD H. GOLDENSON
President
United Paramount Theatres, Inc.
New York, N. Y.

"With the ever-changing world we are going through today and the ever revolutionary forms of communications that we are absorbing, I think Quigley Publications are again in their stride, trying to meet these ever-changing demands. Progressiveness has always been your motto, and, under such a policy, I am sure your organization will continue to progress".

GEORGE M. HARRIS
President, Arizona Paramount Corp.
Phoenix, Ariz.

"From the news 'Today's News Today' and it should be a great need of us in out of the way places who normally are obliged to pick up our news from five to seven days late".

ROBERT J. O'DONNELL
Vice-President and
General Manager,
Interstate Circuit, Inc.
Dallas, Tex.

"... while I am sure you are going to receive many congratulatory letters, there is no section of the country which has a greater appreciation of this service than we do. Until this innovation . . . we have always been, at the best, 48 to 72 hours behind in our knowledge of the current events in the New York and California areas . . . we are greatly impressed and very grateful for this forward step".

MARC J. WOLF
President
Y. and W. Management Corp.
Indianapolis, Ind.

"Congratulations on your latest 'first'—the AIR MAIL EDITION of Motion Picture Daily. Quigley Publications, always the leader, have again demonstrated their progressive spirit".

EDMUND C. GRAINGER
President
Jamestown Amusement Co.
New York, N. Y.

"... getting today's news to your subscribers throughout the country on the day that it is news is a great service to them".

Y. FRANK FREEMAN
Vice-President
in Charge of Production,
Paramount Pictures Corp.
Hollywood, Calif.

"... your move is in the right direction and I think it will prove of value to all of us. Somehow you always seem to do the right thing at the right time".

NAT WOLF
Division Manager, Warner Bros.
Circuit Management Corp.
Cleveland, Ohio

"The AIR MAIL EDITION reached my desk right after lunch on the day of publication. I think the idea is terrific".

EDWARD M. FAY
C. & F. Theatre Co.
Providence, R. I.

"Permit me to congratulate Quigley Publications on the new AIR MAIL EDITION. . . . We will now be able to read the news of tomorrow today".

GEORGE A. CROUCH
Division Manager, Warner Bros.
Circuit Management Corp.
Washington, D. C.

"... would like to commend you for this fine service you are extending to our industry".

APPROVAL IS EMPHATIC, ENTHUSIASTIC

ELLIS ARNALL

President, Society of Independent Motion Picture Producers
New York, N. Y.

"... this service will be of inestimable value to me since I can have today's news about the industry today when I am away from my New York office. . . . Congratulations on your enterprise in establishing this service for the industry".

ARTHUR L. MAYER

Executive Vice-President, Council of Motion Picture Organizations
New York, N. Y.

"Since I myself have reached eagerly each morning for my copy of Motion Picture Daily, I am sure motion picture men throughout the country will be delighted with the information of your AIR MAIL EDITION, as this progressive new service will give them the news of their industry with the least possible delay".

WILLIAM GOETZ

Vice-President in Charge of Production, Universal-International Pictures
Universal City, Calif.

"I am sure that all of us in the industry on the West Coast are happy that Motion Picture Daily is to publish an AIR MAIL EDITION. We like to keep in step with the news whether it is here, New York or Europe and, like the airplane, Motion Picture Daily is bringing New York and Hollywood closer together".

PAGE BAKER

Theatre Service Co.
New Orleans, La.

"A splendid idea. Should be a great help to get 'Today's News Today'".

SHERRILL CORWIN

Metropolitan Theatre Corp.
Los Angeles, Calif.

"The AIR MAIL EDITION of Motion Picture Daily is swell. I value the speed-up delivery greatly. The Daily is very comprehensive in its coverage and I am immensely pleased with this new development".

ROBERT B. WILBY

President Wilby-Kinney Service Corp.
Atlanta, Ga.

"The news first should be a great thing. Keep it up".

H. H. EVERETT

Everett Enterprises
Charlotte, N. C.

"Congratulations on 'getting there first with the mostest'. It is nice to be able to read today's news today and we wish you continued success".



The cartoonist is also widely known as Advertising Manager of M-G-M.

SAMUEL ROSEN

Secretary-Treasurer Fabian Theatres Corp.
New York, N. Y.

"I think 'Today's News Today' is a smart undertaking on your part . . . to those out of town, it is very important to receive hot news. It is a start in the right direction".

MORT B. BLUMENSTOCK

National Director of Advertising and Publicity Warner Bros. Pictures, Inc.
New York, N. Y.

"Speaking for Ben Kalmenson [vice-president in charge of distribution] and myself, assure you that the speeding up of good news to important buyers of our product will always be encouraged".

CHARLES A. SMAKWITZ
Division Manager, Warner Bros. Circuit Management Corp.
Albany, N. Y.

"It's a move in the right direction. We in the field are always concerned with the new news industry . . . and the quick news it brings".

GASTON DUREAU

Vice-President Paramount Gulf Theatres
New Orleans, La.

"A capital idea".

H. F. KINCEY

Secretary Kinney Service Corp.
Atlanta, Ga.

"I want to express congratulations and appreciation to Motion Picture Daily for your progressiveness and service to the industry in establishing this new service".

STEVE BROIDY

President Monogram Pictures Corp.
Hollywood, Calif.

"You are, indeed, to be congratulated on your foresight and initiative in shrinking the distance between New York and Los Angeles in the publishing of the AIR MAIL EDITION of Motion Picture Daily. With this new edition of the Daily, both Coasts are now brought within the same time zone".

WILLIAM F. RODGERS

Vice-President in Charge of Distribution, M-G-M
New York, N. Y.

"I feel that this undertaking should be most favorably received and want to extend to you my best wishes for a full measure of success in this new departure".

LEON D. NETTER

President Florida State Theatres, Inc.
Jacksonville, Fla.

"Time seems to be the essence these days in this quickly-changing business and the fact that we will now be in position to get the trade news at least a day earlier through your fine service and cooperation is going to be very helpful to us".

N. A. TAYLOR

President, Twinex Century Theatres Corp., Ltd.
Toronto, Canada

"It is a pleasure indeed to see that the trade press in the United States is so wide-awake and anxious to perform a service to the people in the industry".

E. D. MARTIN

President, Martin Theatres, Inc.
Atlanta, Ga.

"... I have nothing but praise to Motion Picture Daily for inaugurating this important service. We who operate theatres far from the centers of news on distribution, production and management, such as Los Angeles and New York, have always been from two to three days behind the news."

J. E. TED JONES

President and General Manager Western Amusement Co., Inc.
Los Angeles, Calif.

"I appreciate getting Motion Picture Daily so early. It offers the advantage of knowing about things that are going on before they are happening".



Terry Ramsaye Says



TOYING WITH the clipping basket one finds a drama page advertisement from the *Los Angeles Times* in behalf of "Broken Arrow" under the headline:

"What of Miscegenation in 1870?"

What indeed—probably about the same as in 1950. It is a drama staple of the centuries, including more recently "Madame Butterfly" and Edwin Milton Royle's "The Squaw Man" with which Cecil B. DeMille made his entry with a version for the screen in 1913. "Miscegenation" is not, however, the precise word for what that copy writer of the other day apparently had in mind.

There's a short word for it, ignoring racial inhibitions, which the impulse involved so often does. It is a reasonable calculation that 80 per cent, or more, of the customers do not know what it means and that 98 per cent do not have it in their working vocabulary. It is not merchandising.

The term, however, reminds one of Manuel Komroff's frequent, quoted observation of the years agone: "This prohibition is a lot better than no whiskey at all."



"CRASS COMMERCIALISM" in the popular arts stands denounced in the bitterest words of Lee de Forest's autobiography, entitled "Father of Radio." It is a story of frustrations, hardship and adventure, told with more emotion than skill, but deeply interesting the while.

That commercialism, Dr. de Forest finds in "the etheric vandalism of the vulgar hucksters, agencies, advertisers, station owners—all who lack awareness of their grand opportunities to make . . . an uplifting influence . . . enslaving the grandest medium . . . given to man to help upward his struggling spirit. . . ."

I'll debate that the author is an inventor, and writes like one.

Commercialism must be recognized as a deeply integrated part of the evolution of society from feudalism. It is plainly a part of the American Way. It is an expression of the industrialism and the power age which have liberated mass man from functioning as a muscle machine to work with skills and in a new productiveness. Commercialism means the delivery of products, designed, produced and distributed to the taste of the many, the common man. Take commercialism out and you have a minority product which does not pay its way because it does not appeal to and please enough customers. Therefore the motion picture has come to greatness by service of the multitudes of the commonality. That

is the indicated, inevitable, course too of television.

"Commercialism" in the vocabulary of lazy thinkers, esoteric critics, and toplofty writers and orators in general is a cliché, a well worn one.

It is true enough that to the minority of sensitized and educated persons the big popular arts present a great deal, perhaps preponderantly, that is annoyingly obvious, often inept and gauche material. That is not the fault of the arts or their vendors. If it won't sell "they" do not want it.

The printing press and the art of the printed page are not to be denounced for the "commercialism" of most of its output. Neither are radio, and the screens of film and television. If the customers want hot dogs and cheeseburgers rather than caviar and paté—that's their business, and they'll attend to it. Let 'em alone. If what is called progress is to be made they will make it. They will not be led. Our industrial democracy has put the common man in power—and if he is indeed common, what did you expect? It is his world.



INDIGNATION FLARES again. It seems that every Mr. Fixit engaged in attending to the affairs of the nation becomes immediately seized with an inspiration to do something about the movies. Just now it is Sydney R. Traub, Maryland censor chief, who would suppress, with the aid of the Army, showings of "All Quiet on the Western Front." He thinks it might affect recruiting for the new war, or wars. Equally damning attentions to war in functioning minds were circulated by and at the instance of Government in World War II. Would Mr. Traub venture to seek suppression of the gory news pictures in the current flow, and remove from public library shelves and newsstands all of the printed word that could be considered discouraging to the practice of war? Of course not. But everybody knows exactly what to do to save the nation by ruling the screen. When such minds edit the arts of expression we shall have no occasion for war nor anything to fight for.



THE PROJECTION throw from arc to screen at the Geneva Drive-In, out San Francisco way, is one-tenth of a mile, we are informed by Lorraine Carbons, Inc. That is 528 feet. Since the speed of light is slightly more than 182,000 miles a second the delay does not irk the audience.

Smith Invites Requests on Availability

A testimonial banquet tendered A. W. Smith, Jr., Twentieth Century-Fox distribution vice-president, on the occasion of his 35th anniversary in the industry, last Friday turned into an informal exhibition-distribution discussion with the guest-of-honor presenting his views on availabilities, clearances, trade practices generally and arbitration.

Speaking to some 350 exhibitors and friends who sponsored the affair at the Hotel Astor in New York, Mr. Smith invited those exhibitors in the New York City area "who are interested" in earlier availabilities of 20th-Fox films to sit down with him and discuss the matter. In addition, Mr. Smith put in a strong plea for all-industry arbitration, a view he has repeated often in the past, and added, "I would like to see arbitration started here, in this largest city in the country. However, it must include all distribution companies and all exhibitors."

In discussing reduced clearances, Mr. Smith pointed to Cleveland, Philadelphia and Chicago, where theatre operators are getting earlier playdates which, he claimed, were proving profitable for exhibitors and distributors.

Al Lichtman, 20th vice-president, who represented Syros P. Skouras, president, praised his colleague for the encouragement he has given all industry factions who showed an interest in arbitration. Others who spoke were Harry Brandt, president of the Independent Theatre Owners Association of New York, toastmaster; Leo Brecher, board chairman of the Metropolitan Motion Picture Theatres Association; S. H. Fabian, head of the Fabian circuit, and Maury Miller, president of the Theatre Owners of New Jersey, who presented Mr. Smith a testimonial scroll signed by all those present at the banquet.

Acquire Opera Rights

Screen Art, New York, has acquired the Western Hemisphere rights to the film version of the Verdi opera, "La Forza Del Destino."

Name Theatre Manager

William Daugherty, former manager of the Torrington Drive-In, Torrington, Conn., has been named manager of the Plaza theatre, Windsor, Conn.

DeRochemont Starts Film

Louis DeRochemont is starting production of his new Columbia film, "The Whistle at Eaton Falls" this week in Portsmouth, N. H.

RKO Showing "Joan"

Trade showings of "Joan of Arc" have been scheduled by RKO Radio Pictures in exchange centers Tuesday, October 31.

THE FLAMING FURY OF THE FIGHTING GUERRILLAS...

UNLEASHED HIGH IN
THE SIERRA MADRE!

PANCHO VILLA Returns

ESTHER FERNANDEZ
JEANETTE COMBER
with LEO CARRILLO
RUDOLPH ACOSTA
AND A CAST OF THOUSANDS

Produced and Directed by
MIGUEL CONTRERAS
HISPANO CONTINENTAL FILMS PRESENTATION

TORRES

PRESENTED BY HISPANO CONTINENTAL FILMS, INC., 50 EAST 42 ST., N. Y., N. Y.
Opens Saturday, October 21, Rialto Theatre, Broadway

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PARAMOUNT TO UP PRODUCTION

Eastern Sales Meeting Told Pictures Will Be Increased by 50%

A. W. Schwalberg, president of Paramount Film Distributing Corporation, last week disclosed that Paramount planned to increase its production by 50 per cent, effective immediately.

Speaking at the second and concluding session of a two-day meeting of eastern, southern and mid-eastern sales divisions at the Warwick Hotel in New York, Mr. Schwalberg said he had been informed by Y. Frank Freeman, vice-president in charge of studio operations, that "production facilities have been geared for an increase of 50 per cent in the annual number of films purchased by the studio."

All Top Productions

He added that "all of these pictures will be major productions, with top ranking stars and directors, and will be given the benefit of full 'A' production values."

The meeting at the Warwick discussed the effects of color television on the motion picture industry; new sales policies for features and short subjects; competitive bidding; the significance of recent changes at the studio and reports on new product, with "Trio" highlighted.

These topics were discussed by Adolph Zukor, chairman of the board; Paul Raibourn, vice-president in charge of budgets and planning and television; Max E. Youngstein, vice-president in charge of national advertising, publicity and exploitation, and Oscar A. Morgan, general sales manager for short subjects and Paramount News. Mr. Schwalberg presided and keynoted the meeting, assisted by E. K. O'Shea, vice-president of Paramount Distributing Corp; Hugh Owen, eastern and southern division manager, and Howard Minsky, mid-eastern division manager.

Mr. Zukor told the meeting that as a result of divorcement and increased competition from other forms of entertainment, "we must have outstanding pictures to exist." He said Paramount had made significant changes in its studio operations in order to fully utilize its superior talent and trained personnel.

No Worry Over Color TV

Mr. Raibourn analyzed the effects of color television, observing that the only ones who had to worry about it were members of the television industry. "As long as Paramount spends \$15,000 a minute to produce a picture and television spends \$1,000 you don't have to worry about color television," he said.

Mr. Youngstein discussed new product with special emphasis on "Trio," the British-made film for which Paramount has the

Western Hemisphere distribution rights. The picture could roll up tremendous box office grosses if properly sold, he maintained.

Mr. Schwalberg told the convention that the company's relations with its customers were "extremely harmonious" and he made reference to the company's policy of selling pictures in groups under the terms of a "Security Service Contract," which he explained was designed to aid smaller exhibitors. He emphasized at the same time that the sale of one film is not conditioned upon the sale of another picture, and that the exhibitors have a 20 per cent cancellation clause.

Seeking End Of Controls

by R. A. USMAR
in Wellington

A concerted move is on here by exhibitors to secure the agreement of the Government to remove controls over theatre admission prices. During the war prices were pegged to the 1939 level and unless individual theatres can prove financial loss to the Price Tribunal, no increases are granted.

The purpose of the combined move by New Zealand exhibitors is to have the industry's price scale decontrolled so that a number of anomalies may be removed and that the normal functions of competition and value for money will determine prices. It is anticipated that decontrol will result in many price increases particularly in the main centres, but suburban and provincial theatres may shift barriers to allow for greater number of higher-priced seats.

A big deputation is to wait on the Minister of Industries and Commerce to present the case on behalf of the industry.

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The removal of Government subsidies on butter, meat, flour, sugar, tea and other essential commodities has raised living costs considerably. This rise shows up at the box office. However, such films as "The Hasty Heart," "The Third Man" and "Three Came Home" are still doing very good business.

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For the first time in a number of years, quite a few theatres are for sale. The biggest reason for the ever-growing costs is wages, which now are nearly double those which applied 10 years ago. Some smaller theatres are closing, on odd midweek nights, in an attempt to cut losses.

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The annual report of the Department of Internal Affairs on motion picture theatres showed that New Zealand houses played 76 British and 332 American in 1949.

FOREIGN REVIEW

SOUVENIR

Gibe Production—French with English subtitles

The French, who have something of a corner on romantic realism, do a minor Hollywood production job in this picture. The romance is there aplenty but the situations are a little contrived and the conversation ordinary. The plot concerns a commercial pilot who enjoys a week's romance with a girl in Paris and then strikes out for parts unknown. During his absence the girl has unsuccessfully tried suicide and then finds comfort in the job of air hostess. When the pilot and the girl meet again she is considering marriage with another man, although the pilot insists they can pick up where they left off. The climax, which is suspenseful enough, finds the pilot and hostess in midair with a faulty plane full of passengers and many decisions to make. The production is enlivened by interesting scenic shots as the action moves between Paris, Dakar and Rio. The acting by Michele Morgan and Jean Marais is better than the dialogue in this Gibe production directed by Jean Delannoy. Running time, 100 minutes. Adult audience classification. Fair.—D. A. K.

Chicago Amusement Tax Collection Drops 17%

A drop of 17 per cent has been reported in the amusement tax collection in the Chicago area for the first nine months of the year. Total taxes during this period exceed \$1,500,000. The \$158,754 collected during the month of September represents a drop of \$20,000 from the same period last year, it was stated.

Kill Sunday Picture Ban

A proposed ordinance outlawing Sunday films, along with an ordinance banning sale of popcorn and other edibles in theatres, was killed by the City Council of Pensacola, Fla., last week. The ordinances had been introduced in the wake of a Circuit Court decision which held up validation of a \$700,000 bond issue for construction of a municipal auditorium in Pensacola.

Gulf-Paramount Theatres Corporation obtained an injunction against the bond issue. The theatre group also has a case pending in court, asking relief from a city amusement tax. At its meeting October 10, the council passed for a second time an ordinance authorizing sale of \$700,000 revenue certificates for construction of the municipal auditorium. The Circuit Court held that the first ordinance was not legally drawn.

Drive-In Opens

The new 700-car Main Street drive-in theatre, Jacksonville, Fla., has opened. C. L. Clyatt, Jr., is the manager of the Talgar Theatres house.

Renovate Goldman House

The William Goldman Karilton theatre, Philadelphia, will undergo extensive renovation, and will reopen the end of the year, renamed the Midtown.

MGM Sets Promotion

MGM has started intensive exploitation of pictures and personalities. Pointing up the campaign was a meeting held in New York last week by Howard Dietz, vice-president and director of advertising, publicity and exploitation, with executives of affiliated companies and department heads of Loew's Theatres.

At the New York gathering were Howard Strickling, S. F. Seadler, Ernest Emerling, John Joseph, Abe Olman, Harry Link, Frank C. Walker, Edward J. Churchill, O. A. Kingsbury, Dave Blum, Dan Terrell, Jo Ranson, Herb Crooker, Tom Gerety, M. L. Simons, Sol Handwerker, Rosa Lewis, Arthur Pincus and Morris Frantz.

A number of forthcoming MGM films were discussed and several new exploitation angles were decided upon for "King Solomon's Mines," "Pagan Love Song," "Mr. Imperium," "Mrs. O'Malley and Mr. Malone," "Across the Wide Missouri," "Kim," "Vengeance Valley," "Magnificent Yankee" and "Red Badge of Courage." Early next month a series of full page ads for "Across the Wide Missouri," "Kim" and "King Solomon's Mines" will begin appearing in national magazines whose total readership is estimated at 26,000,000. "The Lion's Roar" column, said Mr. Dietz, now appearing in 15 magazines, reaches about 20,000,000 readers.

MGM is preparing a special short to be

called "The MGM Story" which will contain scenes from such forthcoming features as "Quo Vadis," "Mr. Imperium," "Kim" and others. Dore Schary will narrate.

Reade, Storrs Interests Increase Circuit Holding

The interests of Walter Reade and the Frank V. Storrs estate have jointly purchased the interest of the Melvin Fox-Willis Smith group of Philadelphia, their partners in the S & F Improvement Corp., operators of the Lawrence drive-in in Trenton, N. J. The Reade circuit operates five other drive-ins and 30 indoor theatres in New York and New Jersey. The Lawrence will close for the season in November.

New Jersey Allied Sets Dinner Date

The annual dinner of the Allied Theatre Owners of New Jersey has been set for November 14 at the Ritz Restaurant, Passaic, it was announced by Wilbur Snaper, organization president. Exhibitors and distributors in the area have been invited to attend. A brief business meeting is planned.

Form Distributing Firm

Scalera Film Company, Italian film studios, and the Danches Brothers, Hollywood producers, have formed the Scalera Film Distributing Corporation, and opened offices in New York. The new corporation will handle pictures produced by the Scalera film studios for distribution in the United States.

Deny Writ To Dipson

Dipson Theatres, Inc., last week was refused an injunction in the Buffalo Supreme Court to bar the major distributors from refusing to lease films in the circuit's new Abbott theatre immediately after they had been shown first run in the competing Seneca.

Justice Alger A. Williams handed down his decision after the Dipson attorney claimed the Abbott would have to wait four or seven days before showing pictures after they played the Seneca. Named in the suit were Twentieth Century-Fox, Warner Bros., Paramount Film Distributing Corp., Loew's, Inc., RKO and United Paramount Theatres.

Dipson's counsel claimed that "The Abbott is a new modern structure and feels that it is entitled to a clearance on first run films right after the Seneca. The Federal courts hold that a clearance—or waiting period—is justified in smaller theatres than the Main Street houses, but not such a clearance as to prevent us competing with houses in our own class."

Interstate Buys Drive-In

Interstate Theatres Corporation, headed by Philip Smith and E. Harold Stoneman, has purchased the Dennis Drive-in, Dennis, Mass., at auction for \$53,000.

GREATNESS in characterizations comes from great stars!

watch for

JOHN WAYNE

JOHN FORD'S

greatest triumph

MAUREEN O'HARA

coming soon



3-TIME ACADEMY AWARD WINNER

GERMANS LIKE U.S. PICTURES

Austrians Also Favor the American Films Despite Critics' Opposition

Despite rising competition from native productions and the determined efforts of the authorities to restrict imports, American films continue to maintain their dominant position in Austria and in Germany.

The public in these German-speaking countries appears definitely to favor escapist, light entertainment and often ignores Hollywood films with a social message, even if their quality is high.

Hollywood Lauded

American occupation officials, aware of the importance of U. S. motion pictures in the democratization program which they have undertaken, on numerous occasions have lauded the part Hollywood has played in the re-education process. Both in Germany and in Austria the American companies have distributed pictures of doubtful commercial value with the sole object of acquainting these former enemy nations with some aspect of American life.

Germany since the first of this year has been a free market where the various companies—formerly combined in the Motion Picture Export Association—have operated individually.

In Austria, the MPEA continues to function under a contract which has until September, 1951, to run.

The MPEA lineup in Austria is impressive in that it represents a balanced diet of pictures ranging from frilly musicals to action pictures and heavy dramas. Regardless of their quality, they are subject to constant attack not only from the Communist press, but also from the critics on the papers of the center and the right wing parties. British and German pictures offer strong competition, says Irving Maas, MPEA vice-president and general manager.

Pictures Are Cited

"We have brought into Austria quite a few pictures which we knew from the very outset would not be hits, but we felt it our responsibility to make them available to the Austrian public," says Mr. Maas. Among them he cites "Enchanted Cottage," "Abe Lincoln in Illinois," "Young Tom Edison," "The Corn Is Green," "Watch on the Rhine" and "I Remember Mama." Some of the biggest successes included "Song of Bernadette," "Keys of the Kingdom," "Random Harvest" and "Union Pacific."

Mr. Maas points out that the Austrians seem fond of action pictures and they are by no means repelled by the lighter fare. "Bathing Beauty" and "Sun Valley Serenade" were among the biggest grossers the MPEA has had since the start of operations

in 1945, and so was "Ali Baba and the 40 Thieves." "Lassie Comes Home" likewise proved a top box office attraction.

Among the more recent releases in Austria were "Western Union," "Snake Pit," "Rachel and the Stranger," "The Farmer's Daughter," "Johnny Belinda" and "Treasure of Sierra Madre." "We release some old pictures in Austria," explains Mr. Maas, "but it mustn't be forgotten that these people have been cut off from U. S. films for a long time."

Some in Russian Zone

American pictures, to a limited extent, circulate in the Russian zone. Soviet pictures have free access to the western zones and the playdates they receive determine the number of U. S. films accepted by the Red authorities. The only exception is made in Vienna where the Russian commander sees practically every picture distributed by MPEA. According to Mr. Maas, when the Russians heard that MPEA planned release of "Ninotchka" in retaliation for the Russian showings of "Fall of Berlin," an anti-American picture, their headquarters asked to see the Garbo picture.

The hold of the military over the companies in regard to the selection of product has diminished. The companies now are members of the German all-industry organization and adhere to its rules. German audiences, who see most American films in dubbed versions, have ignored many pictures which were successes in the U. S. and their tastes are unpredictable. Religious pictures appear favored. Business was excellent on RKO's "The Fugitive" and tremendous interest has been shown in "Joan of Arc" which opened in 50 west-German houses October 13.

Columbia Pays An Extra Dividend

An extra 25-cent dividend, in addition to the regular 50 cents, was declared on the common stock by Columbia Pictures' directors, meeting in Chicago October 11. Both dividends are payable November 9 to stockholders of record October 26. The company also declared the regular dividend of \$1.06¼ per share on its \$4.25 cumulative preferred stock, payable November 15 to stockholders of record November 1.

Depinet Calls COMPO Committee Meeting

Ned E. Depinet, president of COMPO, has called a meeting of the executive committee for November 16 and 17 in the organization's new offices in New York. Scheduled for discussion are current and future activities including COMPO sponsorship of the industry Star-Makers contest.

Mankiewicz Wins Time

HOLLYWOOD: Supporters of Joseph L. Mankiewicz, president of the Screen Directors Guild, this week succeeded in obtaining Guild agreement not to count official recall ballots for at least 10 days, providing no membership meeting is held within that period.

The movement to recall Mr. Mankiewicz started last week when the Guild president opposed the decision of the Guild board that all members must take a loyalty oath.

Mr. Mankiewicz, who signed a non-Communist affidavit in compliance with the Taft-Hartley Act, has taken the position that the Guild is not a properly constituted authority to make the oath mandatory on its entire membership.

SPG directors Monday night refused to comment publicly after a four-hour meeting. However, they instructed their representatives on the Motion Picture Industry Council to work for rewording of the pledge. Some board members indicated they felt the pledge should be voluntary. The Council was to meet Wednesday night to consider the controversy and its own by-laws.

Opposition to Mr. Mankiewicz has been widespread. The split between the Screen Directors Guild president and the right-wing members of the organization involves punitive measures to be taken against directors who fail to sign the oath. The actual requirement of the pledge has already been adopted by a large majority of the membership.

The move to recall Mr. Mankiewicz over this issue came to a head when 25 of his adherents took the case to court. There, Mabel Walker Ellenbrandt, Guild attorney, this week stipulated that there would be no official count of recall ballots for 10 days. A membership meeting of the Guild to discuss the matter and give Mr. Mankiewicz a chance to present his views is planned for Sunday.

Herzog Sets Film Classics Debt and Bank Discussions

Karl Herzog, executive vice-president of Cinecolor Corporation, is in New York for discussions with Irving Kaufman, creditor assignee for Film Classics in conjunction with the completed merger of Film Classics and Eagle Lion into Eagle Lion Classics. Mr. Kaufman has filed a \$500,000 action against EL charging failure to pay off FC creditors in line with an alleged agreement. Mr. Herzog also will confer with Chemical Bank Trust Company officials with a view to securing additional capital for the new "Super-Cinecolor" process.

Form Mayflower Company

Film star Gary Cooper and producer Robert L. Lippert have announced the formation of Mayflower Productions. Mr. Cooper and Mr. Lippert are equal partners in the new company but Mr. Cooper will not act in the films.

British File Analysis of Plant Report

by PETER BURNUP

LONDON: The Board of Trade this week published, as a White Paper, the suggestions of the Cinematograph Films Council's trade members for implementation of the Plant Report. It is a lengthy document which shows G. H. Elvin of the Association of Cinematograph and Allied Technicians as the only dissenter.

The document accepts in the main the Plant contention that distribution and exhibition practices have become too rigid to allow good films to earn the maximum for a producer and also that more competition and flexibility should be introduced.

Called Unrealistic

The White Paper rejects wholeheartedly, however, the Plant Report's recommendations that trade practices be so revised as to inevitably lead to the elimination of poorer films and their producers. This, the report says, is unrealistic in view of the nature of the film business which cannot be compared to any other business.

"All experiences show that it is impossible to standardize film production and there is no design or formula as in manufacturing by which success is automatically repeated," the Council members wrote. It was pointed out that even the best producers make films which are not certain of success and that the problem of the industry has always been to provide a number of less successful films which balance and sustain the box office.

The Council's trade members proposed several alternatives to the Plant Report. They were, for example, strongly critical of the recommendation that the circuit system be disrupted and suggested instead that renters and exhibitors get together under the guidance of the Films Council to scout more flexible methods of letting proven films have their due. The Council described the suggestion of competitive bidding as theoretic and pointed out that the practice might possibly increase the advantage of the circuits.

Rejects Recommendation

The Report rejected the recommendation that all monopolies be dissolved and proposed instead that producers be given the right to invoke investigation by the Films Council into any alleged abuse. The suggestion was made that the smaller monopolies, and single theatres in particular, were the worst offenders.

The Council members accepted the suggestions of pre-release provincial runs, of extended runs in key cities, increases in the number of prints in circulation and revision of London's present three-way release system.

SCHEDULED SHOWINGS FOR "EVE" DROPPED

The scheduled performance plan for "All About Eve" has been dropped by Twentieth Century-Fox because of "the demands from the public," the company announced this week. A statement said that though business at the Roxy in New York, where the film opened last Friday, has been "excellent," patrons had indicated that they would rather attend the showing of the film on a non-scheduled performance basis. Therefore, the policy was scheduled to revert back to continuous showings at the Roxy on Friday, and the revised policy will be effective throughout the country.

The company said that though it still "regards the scheduled performance plan as a workable one, believing that all pictures would benefit" if seen from the start, it was said that "movie-going habits of fifty years could not be changed by one engagement."

Rocky Mountain Variety Club Aids Clinic

The charity fund of the Rocky Mountain Variety Club last week presented a \$1,000 donation to the Children's Speech Clinic of the University of Denver. The check was presented to Chancellor Albert C. Jacobs by Pat McGee, chief barker of the regional theatre men's organization and executive of the Cooper Foundation. The speech clinic has rehabilitated hundreds of handicapped children, enabling them to enjoy a normal life.

KRS Attacks Price Rises

LONDON: The Kinematograph Renters' Society is cracking the whip over theatre men who increased admission prices under the Eady Tax Plan by more than the prescribed one penny.

Precise statistics are unavailable, but sales managers report to the K. R. S. council that they are receiving "a lot of requests" from exhibitors for a revision of percentage booking break-figures. The requests come from exhibitors who increased their prices by three-pence and in some cases six-pence.

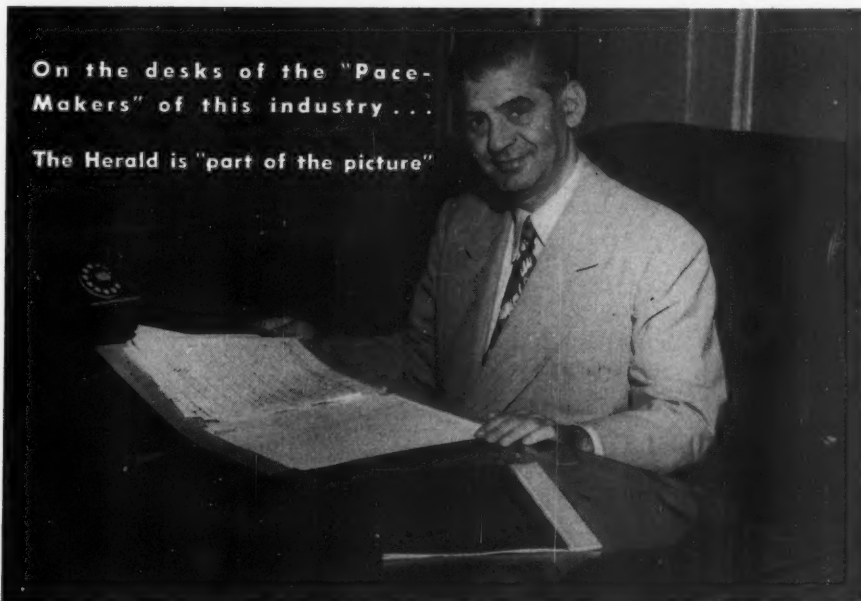
Box office grosses have increased, with a relative rise in the amount of rentals payable under standard contracts. K. R. S. investigators state that in no ascertainable case has there been complaint from the public following the increased price policy. The society decided accordingly that existing break-figures must stand.

In its current tightening-up mood, the K. R. S. is disposed to cast an unfavorable eye at the organizers of next year's Festival of Britain. The Festival's authorities have in mind to hire a theatre in London's West End and there hold a sort of exhibition of British prestige films. They ask that distributors let them have the films for nothing or at least at a nominal charge.

Starts Film Section

The *Saturday Review of Literature* has established a motion picture department which will review films and feature full length articles on various aspects of the film industry. Recently they have run stories by Eric Johnston, Arthur Mayer and Samuel Goldwyn.

On the desks of the "Pace-Makers" of this industry...
The Herald is "part of the picture"



Sol A. Schwartz, vice-president in charge of theatre operation, RKO Theatre, Inc., in his New York office.

65,000 TITLES FILED BY MPAA BUREAU

FOR THE PAST 25 years, a gentlemen's agreement has been working out to good advantage at the Motion Picture Association of America.

The association's Title Registration Bureau, which marked its silver anniversary last month, was established in 1925 when it was realized that some sort of clearing house for titles was urgently needed not only to avoid litigation among the companies, but also to prevent confusion in the minds of the public.

65,000 Titles Filed

From its somewhat humble beginnings, the Bureau has grown to sizeable proportions and into one of the MPAA's most active and highly appreciated departments. Its files bulge with some 65,000 titles of pictures released or planned; its services are extended—free—to 160 members and non-members of the Association, and the staff of four under Margaret Ann Young now mails out seven to eight-page title listings daily to some 250 companies.

There have been no radical changes of the rules under which the bureau operates since 1938 when they were adopted by the MPAA board, but several amendments now are being weighed. Specifically they deal with the possible extension of original titles on the bureau's priority list, the possibility of widening the scope of the department to take in films for television, and the desirability of assessing non-members of the association to help carry the financial load of the Bureau operations.

Currently under discussion by the association's title committee is a technical detail. Under present rules, an original title is protected for one year through registration with the bureau. Other companies with the same or similar titles can place them on the reserve list. A company can get a six-month extension on the priority list if it can prove intention to produce. After 18 months the producer must show proof that he has started actual production, or else he loses the right to the title, which then goes to the first registrant on the reserve list.

Sometimes Lose Right

According to Miss Young, who has been with the bureau since 1935, "actual production" means cameras turning, but often producers have not gone quite that far in the 18 months and thus lose the right to the title. They can ask those on the reserve list to agree to an extension. Frequently they receive no replies. Under the new rules, if no reply is received within 10 days, the producer registered on the priority list has the right to ask for arbitration.

When the television medium began to sprout wings after the war, the MPAA received a number of requests for the registration of titles of television films. "Our rules provide only for the registration of 35mm films produced for theatrical entertainment,"

says Miss Young. "In 1948, a sub-committee was appointed to study the legal aspects of that matter and as far as I know, they are still studying it."

Discussions concerning possible assessment of non-members to help defray part of the bureau's operating costs are continuing, says Miss Young, but so far with no results. The MPAA has 26 member companies, of which six—like Eastman Kodak and National Screen—are not concerned with title registration. The remaining 20 carry the load for the 140 non-members who are perfectly free to join the bureau as long as they subscribe to the rulings of the title memoranda. Since membership is voluntary, non-members also can leave the bureau at any time.

Protection for Year

The bureau registers two types of titles—copyright and original. A copyrighted title is one affixed to a copyrighted work and it is protected for as long as that copyright remains in force. This stems from the fact that there is no copyright protection for a title alone. There is no limit to the number of copyrighted titles any company can register with the MPAA.

On the original title list, each company can have 100 feature picture titles registered at one time, and 200 shorts titles. The original title enjoys protection for one year. Once a picture is released, its title is transferred from the unreleased registration file to the release index where it is protected for four years. Unless a company then puts it on the list for permanently protected original titles, it becomes available again. The limit on those permanently protected titles is 250 per company.

A picture like Metro's "The Big Parade" would be considered important enough to qualify for that exclusive list.

The Title Registration Bureau files some 4,000 titles a year now, according to Miss Young. Actually, about 5,000 applications for registration are received, but about 1,000 do not qualify because they duplicate titles on the permanently registered file or else because of moral objections. Words like Dame, Jerk and Mistress in titles are taboo in most cases. One producer tried to register "The Two Dollar Affair" and was promptly turned down.

Most Popular Words

"We rarely set up blanket rules," explains Miss Young. "It depends largely on the content of the picture. In 1947 the board ordered us not to accept titles with words like gangsters, molls or mobs in them. Then we got this British film—"The Lavender Mob"—and found it dealt with two elderly men. We let it go by. The same held true for "The Bright Dame." We found it was the name of a fishing boat and passed it."

The three most popular words in titles—

the bureau cross-files each word in each title to check on duplications—still are I Love You, with Love capturing top honors.

Although the bureau has no direct standing under the law, being no more than a voluntary agreement, Miss Young observed that she's still having her troubles with lawyers. It seems that a number of the independents deal with the bureau through their attorneys, many of whom also are on the title committee. "They keep getting legal and bringing up fine points of the law," she complains. "I've always got to remind them that we aren't covered by any laws."

Financing Holds Up Brandt RKO Deal

The deal for Harry Brandt's acquisition of Howard Hughes' 24 per cent controlling stock of RKO Theatres is held up pending financing arrangements, it was learned this week. What is understood to be required is stand-by money as a guarantee for the consummation of the negotiations. The deal would be closed after the New Year, when RKO is reorganized as per the anti-trust consent decree, and when Mr. Hughes would be able to transfer his stock.

The amount required by Mr. Brandt, is said to be between \$6,000,000 and \$7,000,000 for the 929,020 Hughes shares. If Mr. Brandt obtains this sum it would presumably be through private financing, thus equivalent to an all-cash deal and not requiring the approval of the Securities and Exchange Commission.

Kuhn, Loeb and Co., of New York, who were originally in the deal on a plan to buy the Hughes stock at a fraction over \$8 per share through public financing, have withdrawn and now Mr. Brandt is reportedly trying to finance the sale at a price of just over \$6 per share.

Three Stooges Are Set for Bernard Glasser Films

The Three Stooges have been signed by the recently-organized Bernard Glasser Productions, and will appear with George O'Brien in three feature pictures to be produced during the next 12 months, it was announced last week. The comedians have been loaned out by Columbia for whom they have been making short subjects for years. Meanwhile, the last 18 television shorts in the series "Songs of America" which were produced by the Glasser studios in association with W. Lee Wilder, will be released by United Artists.

Planning Commission Bars Brooklyn Drive-In

Possible traffic congestion has caused the New York City Planning Commission to reject the application of Keystone Drive-In Theatres, Inc., for permission to construct a drive-in adjacent to Belt Parkway in Brooklyn. The commission has asked City Corporation Counsel John P. McGrath for a legal opinion on the question of jurisdiction over a drive-in planned for the New York International Airport at Idlewild, Queens, which the Authority operates.

The National Spotlight

ATLANTA

Trade in all theatres and drive-ins very good with following pictures playing: Loew's Grand, "Right Cross"; Fox, "Two Flags West"; Roxy, "My Blue Heaven," hold over from Fox; and Paramount, "Sleeping City." . . . These exhibitors were in visiting: Bob Cannon, Lake City and Live Oak, Fla.; A. L. Bishop, Bishop's Theatres, Columbus, Ga.; P. J. Gaston, Griffin, Ga.; Mack Jackson, Strand and Alexander, Alexander City, Ala. . . . Bill Green has opened his new Glenn theatre in Atlanta. He has another theatre at Palmetto, Ga. . . . Another theatre to open for Negroes is the Harlem at Americus, Ga., owned by George Burton, Jr. . . . The new Savannah theatre, Savannah, Ga., which was destroyed twice in two years, will re-open shortly. . . . Archie Mull, booker for MGM, has resigned to go to Fort Hood, Texas; Joe Murphy has replaced Donalf Comes as booker for U-I; Rubin Joiner, formerly with Warner's and RKO, has resigned to go with Dixie Booking office.

BALTIMORE

First runs had seven new features to offer including "Right Cross," at the Century; "The Fireball," at the Hippodrome with vaudeville; "Dark City," at Keith's; "Three Secrets," at the Stanley; "Copper Canyon," at Mayfair; "Women from Headquarters," with reissued "Adventures of Robin Hood" at the Times and Roslyn; "Eye Witness," at the Town. New Theatre held "Mister 880," for second week; Little offered Charlie Chaplin in "City Lights" after it had been shown at the Town in same circuit; World continued into fourth week with "Hitler's Strange Love Life" and "Passion's Payment." . . . Variety Club of Baltimore, Tent No. 19, will hold annual election December 4. A program is to be printed for the annual anniversary dinner November 25 to take place in clubrooms atop Warners' Stanley. . . . V. A. Savidow, Hollywood theatre manager, announces that Miss Ann Remington on staff of theatre, won the Women's Handicap Golf Tournament. . . . Frederick R. Huber, managing director of the Lyric, announced that the benefit show October 22, will be for American Cancer Society with stage and screen stars scheduled to take part.

BOSTON

Business improved over the weekend. . . . The personal appearance of Ann Sheridan for three performances on one day at the Memorial, where "Woman on the Run" had its world premiere, was a new high for that house in many months. . . . Ben Sack and Irving Sisson of the Beacon Hill held a press screening of the English film "The Outsider." . . . City officials attended the reopening of the Center theatre, New Bedford, an E. M. Loew house, which had been

closed since early summer for remodelling by William Riseman Associates. Joe Publicova is the manager. . . Mr. and Mrs. Nathan E. Goldstein of Springfield, have announced the engagement of their daughter, Miriam Hilda, to Dr. Leonard S. Sommer, an assistant physician at New York Hospital.

BUFFALO

Edward L. Hyman, vice president of United Paramount theatres and Al Seligman, his assistant, were in town looking over the houses in the local Paramount circuit, with James H. Eshelman, district manager. . . . "All About Eve," to open at the Center. . . . Charlie Martina announces that his new Waring theatre is about to be opened in the Rochester shopping center of the same name, will feature the new Cycloramic screen giving a three-dimension effect. . . . George H. Mackenna issued special tickets at special rates to all local high

schools and colleges for "Hamlet," at the Lafayette. . . Barkers and their wives and sweethearts gathered in the Variety club in Delaware avenue for the first of the fall and winter season get-together parties. . . . Hal Mortin in Syracuse staged a midnight horror show in Loew's State there on Friday the 13th.

CHICAGO

Business generally good, helped by Columbus Day. Playing are: "The Breaking Point" at the State Lake; "Copper Canyon" plus stage bill at the Chicago; "Sunset Boulevard" in its third week at the Woods; "Mr. 880" with stage show is hold-over at the Oriental; and "Devil in the Flesh" in its third week at the World Playhouse. Also showing are "Walk Softly Stranger" at United Artists; and "Destination Moon" at the Roosevelt. . . . Farley Granger and Joan Evans made personal appearances for "Edge of Doom" opening at the RKO Grand. . . . Amusement tax collections for first nine months of 1950 down 17 per cent from last year. Total is more than \$1,500,000. . . . Allied Theatres of Illinois to make 20th anniversary December 15 at the Palmer House in Chicago. Van Nomikos, Allied vice-president, is in charge. . . . The British-produced "Last Holiday" in its second week at the Surf. . . . "Storm Within," a French import, the Carnegie. . . . Norman W. Pyle, MGM field press representative, is acting publicity director here, a replacement if appointed for William G. Bishop, who resigned after 27 years with the company. . . . John Ash, traveling auditor for MGM, transferred to the West Coast division. . . . Balaban and Katz showing "Chiquita Banana" spot film commercials in 45 houses this fall.

CINCINNATI

Currently playing: "Tripoli," Capitol; "Desert Hawk," Keith's; "Rocky Mountain," RKO Albee; "Walk Softly, Stranger," RKO Palace; "D.O.A.," RKO Grand; "Copper Canyon," RKO Lyric, second week, on a moveover from the Albee and "Macbeth," Guild. . . . The RKO Albee, in collaboration with the local Fred Astaire Studio, is conducting a dance contest, with the first award consisting of a week's stage engagement. . . . The Hippodrome at Elkins, W. Va., is being extensively remodeled, and will be known as the Elkins when it reopens, according to Nick Glovan, manager. . . . Culley Harvey, of New Boston, Ohio, has added the fourth house to his chain through acquisition of the Stanley in Sciotoville, Ohio. . . . Gene Burke, operator of the lyric at Blakely, W. Va., has been reelected mayor of the town. . . . The city of Wheeling, W. Va., has upped the license fee for theatres playing Bingo. The revised graduated scale ranges from \$100 a game for houses with 100 seats to \$2,800 per

(Continued on following page)

WHEN AND WHERE

October 31: MPTO of Ontario, annual convention, King Edward Hotel, Toronto.

October 30-November 1: Allied Independent Theatre Owners of Wisconsin convention, Schroeder Hotel, Milwaukee.

October 30-November 2: Theatre Owners of America convention at the Shamrock Hotel, Houston, Tex.

November 7: Quebec Allied Theatrical Industries, annual meeting, Windsor Hotel, Montreal.

November 13-14: MPTO of St. Louis, Eastern Missouri and Southern Illinois convention, Chase Hotel, St. Louis.

November 13-14: Associated Theatre Owners of Indiana, fall convention, Hotel Lincoln, Indianapolis.

November 13-15: Independent Theatre Owners of Ohio annual convention at Netherland Plaza Hotel Cincinnati.

November 16: Motion Picture Pioneers, mid-century dinner, Waldorf-Astoria Hotel, New York.

November 19-21: Annual convention of the Theatre Owners of North and South Carolina at Hotel Charlotte, Charlotte, N. C.

December 5: Annual regional convention of the Independent Exhibitors, Inc., of New England, at the Copley Plaza Hotel in Boston.

December 5-6: Annual convention of the Allied Theatre Owners of the Gulf States at the Roosevelt Hotel in New Orleans, La.

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game for theatres with seating capacity of 800 or more. Moreover, each player is taxed 10 cents.

CLEVELAND

"To Please a Lady" is moving from Loew's State to Loew's Ohio for two weeks, making a downtown three-week run. . . . "No Way Out" did better than average business at Warners' Hippodrome. . . . 31 members of the city administration have started a campaign to fight proposed repeal of the daylight saving time ordinance up for November election. . . . Gene Gould has been named local sales representative for Metro Premium and Interstate Popcorn Co. . . . Midnight variety shows, televised from the stage of the Circle theatre has given that theatre an 800 per cent business boost since first introduced four weeks ago, E. J. Stutz, theatre manager, reports. . . . Ann Sheridan was here to aid in the promotion of "Woman on the Run." . . . RKO Palace will play "All About Eve."

COLUMBUS

"My Blue Heaven" at Loew's Ohio, bracketed with "Cassino to Korea," attracted major attention at the boxoffice with the Broad and Palace playing "Rocky Mountain" and "Devil's Doorway" respectively. The Grand had "Sleeping City." . . . Neth's State and Lincoln joined the Palace in staging Friday the 13th midnight horror shows. . . . P. J. Wood advises early hotel reservations for the coming convention of the Independent Theatre Owners of Ohio at Cincinnati November 13-1. . . . City Council refused a plea for repeal of the 3 per cent admissions tax from the Association of Independent Columbus Theatres. Mrs. Ethel Miles, spokesman for the association, said Columbus is "one of the most highly overseeded cities in the United States from the standpoint of film houses." . . . John Payne, here on opening day of his new Paramount feature, "Tripoli," was guest of honor on Armed Forces day at a luncheon of the Community Fund. . . . Racing car used by Clark Gable in "To Please a Lady" was on display here on a tour set by MGM.

DENVER

Vogue, art theatre, to run week of one-day stands of old films being picked by voting through Morning News. . . . Ground broken on 1,000-car, 300 walkins, drive-in just across street from Denver, by Civic Theatres, their first, but sixth in Denver. . . . C. P. Nedley, MGM branch manager, Kansas City, are to confer with Robert Selig, assistant to president of Fox Inter-mountain Theatres. . . . Les Laramie, shipper at Butte shipping center, moved to Denver as Universal booker. . . . Eugene Vitale, Columbia shipper, moves to Paramount as booker. . . . James Mooney, formerly a 20th-Fox salesman, now office manager and booker for Eagle-Lion Classics.

DES MOINES

Keokuk Frisina Theatres Co. has begun construction of a 1,000-car, \$100,000 drive-in three miles from Keokuk. K. C. Whetstone is local manager. . . . Mr. and Mrs. G. Theodore Allen have sold the Garden at



THE LATEST EQUIPMENT is considerably different from the oldest, muses F. J. McWilliams, of Madison, Wisc., left, seen at a recent equipment display with William Ainsworth, former national Allied president and a Wisconsin circuit owner. Mr. McWilliams, a former president of the Wisconsin MPTO and then of Wisconsin Allied, began his industry career in 1907, operating theatres in Madison, Racine and LaCrosse, Wisc., and in Rockford, Ill. Currently, his theatres are the Portage and the Home, at Portage, Wisc. He has been active in theatre association work for 35 years, and his current office, director at large of Wisconsin Allied, was created for him.

Guthrie Center to the Iowa United Theatre Corp. of Des Moines. . . . Thieves broke into the confection stand at the Corral drive-in, Cherokee, and made off with \$50 worth of merchandise. . . . The name of the Playhouse at Diagonal has been changed to the Diagonal. To celebrate, all children in the community were admitted to a free showing of "Christopher Columbus." . . . Ray Johnson of Grand Island, Neb., has been named manager of the State, Holstein. . . . Merritt Partlow is the new manager of the Clarion in Clarion. He succeeds Larry Day, transferred to Des Moines as assistant booking manager for Central States.

HARTFORD

MGM's "A Life of Her Own" held over for two weeks at Loew's Poli Palace, Hartford; Loew's Poli Bijou, New Haven; and Loew's Poli Globe, Bridgeport. . . . Stanley Redmond has resigned as assistant manager of the Warner Art theatre, Springfield, Mass. . . . Leroy St. Jean has been named assistant manager of E. M. Loew's Holyoke theatre at Holyoke, Mass. . . . Sol Karp, assistant house manager, has been promoted to assistant treasurer, State theatre, Hartford. . . . The Perakos circuit, New Britain, Conn., has resumed Friday and Saturday vaudeville at its Palace theatre, New Britain, for the winter months. . . . Both the Warners and Hartford Theatres circuits held managers' meetings in Hartford last week. . . . I. J. Hoffman, New England zone manager, presided at the Warner meeting; Al Schuman, Hartford Theatre Circuit general manager, was in charge of the HTC get-together. . . . The Waterford Drive-In theatre, Waterford, Conn., is now running both early and late

shows, with the feature shown at 6:30 and 9:30 p.m. . . . The Pike Drive-In theatre, Newington, Conn., has a new Sunday policy of showing the feature picture at 5:30 and 9:25 p.m. Paul W. Amadeo is general manager.

INDIANAPOLIS

Allied Abram Myers, general counsel of National Allied; Arthur Mayer, executive vice president of COMPO; Col. H. A. Cole, Dallas exhibitor leader; Henderson Richey, MGM; Sam Shane, Fox, and Leon Bamberger, RKO, will attend the Indiana Allied convention here November 14-15, secretary Bill Carroll announced. Tommy McCleaster, 20th-Fox branch manager and chief Barker of Variety, spoke before the Lions Club at Plainfield Monday night. . . . Mrs. Kenneth Sink was to play a one-night stand by Art Mooney and his orchestra at her 500-seat Grand in Union City. . . . Variety will hold a masquerade party in the clubrooms at the Antlers October 28. . . . "Speedway" was a big draw at Loew's and holding for a second week. "Peggy" did well with a stage show at the Circle.

KANSAS CITY

The American Royal live stock and horse shows, bringing thousands to the city, has opened. . . . Gladys Green and Nellie Morgan are operating the Paramount theatre for M. D. (Babe) Cohn who died October 8. . . . The board of directors of the Kansas-Missouri Theatre Association will hold no meeting during October and will meet November 15. . . . "All About Eve" opens at the Orpheum October 22. E. C. Rhoden, president of Fox Midwest, tells about the scheduled performance in signed statements. . . . RKO Missouri has "Walk Softly, Stranger" and "Tyrant of the Sea"; The Paramount, showing "Rocky Mountain" is also playing up the Technicolor extra of "Sweden"; Loew's Midland playing "The Men" and "The Happy Years"; the Kimo is showing "A Royal Affair," with Maurice Chevalier; and the Fairway and Uptown are back on single bill, with "Mister 880." . . . Saturday morning, two Hopalong Cassidy features were shown at 25 cents admission at the Fox Midwest's Uptown, Isis, Fairway, Granada, Brookside, Rockhill, Vista, Gladstone and Linwood.

LOS ANGELES

It was almost a clean sweep for new entries at the first run houses. Among the newcomers were "Walk Softly, Stranger" at the Pantages and Hillstreet; "No Way Out" at the Los Angeles and Chinese group; "The Toast of New Orleans" at Loew's State and the Egyptian; "Rocky Mountain" at the three Warner theatres and "Surrender" pairing with "The Show-down" at the United Artists circuit. The two Paramounts held "Fancy Pants" and the 4 Star heralded the closing days of "The Last Voice You Hear." . . . Named to manage the Ritz in Inglewood by owners Sid Kurstin and the Laemmle brothers was Frank C. Fowler, former Minneapolis theatre owner. . . . The Pacific Coast district office of Eagle-Lion Classics has been moved to San Francisco by district manager Jim Hendel. . . . Al Rosecan, who operates the Princess theatre in St. Louis, was in

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town. . . . United Artists opened the extensively redecorated Capitol in Glendale. . . . Bill Finn resigned as manager of the Central Avenue theatre, one of Jack Chazin's several houses on that street. . . . Among those shopping on the Row were Ray Lindsay of the Coronet and Victory in San Diego, Leo Hemacher of San Diego's Ramona and Hillcrest and Bob Berkun, also of that city's Ken.

LOUISVILLE

E. L. Ornstein, head of E. L. Ornstein Theatres, Marengo, Ind., has announced he has taken over the operation of the State theatre, Milltown, Ind., from Clyde Mills. Joseph Summers will manage. . . . Amusement taxes collections (combined) for August, 1950, were approximately \$2,000 less than amusement tax collections (combined) for August, 1949, in Kentucky. . . . According to information received from the Switow Amusement Co. it has taken over the operation of the Airway theatre. . . . In addition to rebuilding the Salem theatre, Salem, Ky., which was completely destroyed by fire a short time back, Roland Foster has advised he has also started construction on another indoor theatre in Charlestown, Ind. . . . Seen on the row for the first time since taking over the management of Ornstein Theatres' New Ace theatre, Brandenburg, Ky., was Shirley Chism. Other visitors included: Don Steinkamp, French Lick, Ind.; J. C. Smith, Bloom, Bloomfield, Ky.; Hugh Kessler, Pal, Palmyra, Ind.; R. L. Gastrost, Victory, Vine Grove, Ky.; Clyde Marshall, Columbian, Columbia, Ky.; Roland Foster, Salem, Salem, Ky.; and George Lindsay, Lindsay, Brownsville, Ky. . . . Walter Wood has resigned as manager of the Riverview drive-in theatre, Carrollton, Kentucky, and has returned to Louisville, and has resumed his booking operation.

MEMPHIS

Steady first run attendance was reported in Memphis. Loew's Palace had "Two Flags West"; Loew's State, "Mister 880"; Malco, "Copper Canyon"; Strand, "The Fireball" and Warner "Rocky Mountain." Ritz brought back "Henry the Fifth." . . . N. B. Blount, manager, and L. A. Mitchell, office manager, Monarch, returned from a convention trip to Chicago. . . . George Murphy, MGM, Hollywood, was scheduled to visit Memphis October 26. . . . M. E. Rice, Brownsville; G. H. Goff, Parsons; Louise Mask, Bolivar; C. J. Collier, Shaw; Ben Jackson, Ruleville; D. A. Mays, Sledge; Leon Roundtree, Water Valley; J. C. Bonds, Hernando; Mrs. E. S. Gullett, Benoit; Herod Jimerson, Little Rock; Moses Sliman, Luxora; E. E. Reeves, Oil Trough; Alvin Tipton, Caraway; W. C. Kroeger, Portageville; and A. D. Webb, Ripley, were among out-of-town exhibitors seen booking and shopping on Film Row.

MIAMI

George Hoover, divisional manager Florida State Theatres, held a business conference of divisional heads and managers of the 32 theatres in the southeast division. . . . Ray Toemmes moved up to floor director at the Miracle, and Keith Hendy assumed manager duties at the Parkway. . . . Hia-



MOTION PICTURE HERALD

"I'm supposed to leave at the end of three candy bars and a bag of popcorn!"

leah Motion Picture and Television Studios, Inc., took over the Amelia Earhart airport on a 20-year sub-lease. . . . The Strand the latest to offer Spanish features. . . . Local offerings included "Devil in the Flesh," Flamingo; "A Life of Her Own," Embassy, Variety; "Two Flags West," Miami, Lincoln, Miracle; "Toast of New Orleans" held over at the Florida; "Three Secrets," Olympia, Beach; "Carmen," Colony Art; "City Lights," Mayfair Art and midnite shows included "Desert Hawk," at the Town with "Dark City" at the Florida.

MILWAUKEE

Theatre Service has added the Palace theatre at Crandon, Wisconsin, to their circuit. . . . The Colonial theatre here is having the front remodeled and a new lobby added. . . . At the Variety Club's recent meeting here the nominating committee was appointed. . . . A \$15,000 fire destroyed the Westby theatre owned by L. Bergtold at Westby, Wis. Another theatre fire in the state was in Waupun at the Classic, owned by G. Porter and Victor Wilson. . . . The Mills brothers were on the stage of the Riverside with "The Woman on Pier 13" on the screen. "Copper Canyon" was at the Towne and other films downtown were "Mister 880" at the Fox-Wisconsin with "Holy Year 1950"; the Warner showed "Rocky Mountain" with "The Hidden City." The Strand played "City Lights," reissue.

NEW YORK

Five new films, including product from Germany and Italy, were scheduled to open this week at the first run houses in Manhattan. Hal Wallis' "Dark City" was set for the Paramount; "The Two Orphans," an Italian-made costume drama distributed by Globe Films, was due at the Little Cinemet; "Film Without Comedy," a German picture, at the Fifty-fifth Street Playhouse; Columbia's "He's a Cockeyed Wonder" at the Palace; and Warner Bros.' "Three Secrets"

at the Strand. . . . "All About Eve," on scheduled performance at the Roxy, getting critical nods and good business.

NEW ORLEANS

Mrs. H. A. Everett's 49 drive-in, Magee, Miss., is due for an opening soon. . . . F. G. Pratt, Jr., has returned from the Allied national meet at Pittsburgh. . . . J. R. Stutzman opened the new Rose. . . . Theodore Dendinger, president of Poche Enterprises, Inc., announced the change of name of the Poche theatre to Civic. . . . The City Council of Pensacola, Fla., has tabled a proposal to outlaw the Sunday motion picture showing. It also killed the proposal to outlaw the sale of popcorn in theatres. . . . Film row visitors were Nick Lamatia, Bogalusa, La.; Max Connett, Newton, Miss.; Jack O'Quinn, Kaplan, La.; Roy Pfeiffer, Baton Rouge, La.; Jimmy Tringas, Ft. Walton, Fla.; Mrs. W. Petrey, West Point, Ga.; Charles Lanza, New Iberia, La.; W. A. Tucker, Wisner, La.

OKLAHOMA CITY

The Criterion presented on the stage a big amateur show; on the screen was "Union Station." . . . Offering Friday 13th horror shows were the Agnew, the Delman theatre at Tulsa. Films included "Son of Frankenstein" followed by "Bride of Frankenstein." . . . Oklahoma Tax Commission reports sales tax for the month of August, 1950 for theatres. The report shows 339 returns, and \$135,219 tax, as compared to 346 returns and \$30,495 tax for the month of August, 1949. This shows an increase of 27 per cent. . . . Pleasant Theatres, Inc., Mt. Pleasant, Texas, has been dissolved.

OMAHA

While Paramount's salesman, James Foley, Pearl Robbins and Kenneth Bishard of Des Moines came into the Omaha terri-

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tory to work a week, RKO's Paul Back and Norm Nielsen went from Omaha to toil in the Des Moines area. . . . The Omaha Fire Department treated 2,200 members of the Fire Patrol to a free movie at the Paramount theatre. . . . Bill Miskell, Tri-States Theatres district manager, offered a "pair of the best seats in the house" to "South Pacific" here to reward the best woman's performance in the Omaha Community Chest Drive. . . . Joe Jacobs, Columbia branch manager, is back from a Kansas City sales meeting. . . . H. J. Chapman, former Columbia manager here, and now in charge at Minneapolis, stopped here for a short visit. . . . Leon Mendelson, Warner Brothers' branch manager at Des Moines, spent the weekend here. . . . M. L. Dickson has installed new screens in the Temple and Colonial theatres, Mount Pleasant, Ia.

PHILADELPHIA

Frank Walter, coming in from Trenton, N. J., takes over the management of the Ritz, Reading, Pa., upon resignation of James F. Moyer. . . . John Koczak resumed matinees at his Earl in New Castle, Del. . . . Managerial changes in Warner Brothers theatres: Nick Lucas assigned to the Columbia and DeWitt Spencer to the Keystone here; Cliff Gunnnett to the Stanley, Atlantic City, N. J.; Louis Martin to the Rialto and Carlton, Pleasantville, N. J., and Wal Leach to the Stanley, Chester, Pa. . . . George A. Kline, manager of the State, Boyertown, Pa., presented with a cigarette lighter, a silver tray and cup in appreciation of his services to St. John's Lutheran Church there in donating the theatre for church services and meetings last summer while the church was being renovated. . . . Morris Wax, independent circuit operator here, bought the Upsal at auction for \$25,000. . . . William Goldman's Erlanger, now showing legitimate stage shows, will book in films when no stage shows are available. . . . Allied Buying and Booking Service added Vic Austin's Grand, East Stroudsburg, Pa.; Ben Schindler's Strand and Ace, Wilmington, Del., and Sylvan Shavitz' Crest, Wilmington, Del., making a total of 53 houses.

PITTSBURGH

The new Nixon theatre, which embraces both movies and legitimate presentations, became the first casualty because of Pittsburgh's three strikebound newspapers. Owner Gabe Rubin wanted to remove "City Lights" and bring in a new attraction but found no way of publicizing the change so the house was closed. . . . With the strike in its second week the downtown first run houses are feeling the strain and grosses are off 30 per cent. . . . Radio stations have inadequately tried to cover the situation and the movie house switchboards are swamped with calls wanting to know what is being featured. . . . To add to the confusion the street car motormen and the bus drivers have taken a strike vote to become effective later this month and the hotel employees also are considering a walkout. . . . Most houses are holding over their attractions.

SAN ANTONIO

The Broadway in Alamo Heights, the Sunset and Woodlawn, all Interstate houses, held Jinx midnight shows Friday the 13th.

The National Spotlight

. . . Three Statewide Theatres brought back "All Quiet on the Western Front" for a return engagement. It played day and date at the Alamo, Mission and Kelly drive-ins. . . . "The Earth Cries Out," a Lux release with English dialog and a fall and winter fashion show on stage highlighted a two-day run at the Josephine. . . . Manager George Santikos of the new Fiesta drive-in billed "Musica, Poeta y Loco," on a double program Columbus Day. Playing at downtown Interstate houses was "The Breaking Point" at the Aztec, and "Two Flags West," Majestic. . . . Visiting the film exchanges: David Smason, Karnes and Vic theatres, Karnes City, Tex.; A. Sanchez Tello, Mexico City; Gene Burris, Ross theatre, Sabinal; Don Mike Galvan, Pena theatre, New Braunfels; Truett Fulcher, Texan theatre, Carrizo Springs, and Julian Suarez, Tropical teatro, Midland, and Mexicano teatro, Odessa, Tex.

SAN FRANCISCO

The members of the California Theatres Association voted to run trailers in all theatres in this area, campaigning against repeal of the personal property tax and legalizing gambling in the state. . . . Top grosser the past week was "The Toast of New Orleans" at Loew's Warfield. Shows also playing are "Stars in My Crown" at the Paramount; "Dark City" at the St. Francis; "Right Cross" at Loew's Warfield; and "Hell Town" and "Buffalo Stampede" at the Golden Gate. . . . Hulda McGinn, Public Relations Director, California Theatres Association, is making plans for the November 1 meeting of the Northern California Motion Picture Workshop at which Mrs. J. D. Massdam of the California Federation of Women's Clubs will preside. . . . On the row were Everett Howell, Porterville, Ed Coffey, fey, Napa, and Nate Crevitz, who hails from Pittsburgh.

TORONTO

"The Glass Menagerie" opened at Famous Players' University and Nortown Theatres while "The Petty Girl" bowed in at the Odeon Toronto, and "Union Station" unfolded at Famous Players' Shea's Theatre. "My Blue Heaven" remains for a second week at the Imperial as do "Three Little Words" at Loew's, and "Toast of New Orleans" at Loew's Uptown theatre. "The Outlaw" was brought back to the Victoria and Eglinton. At Yvonne Taylor's Towne Cinema "All Quiet on the Western Front" enters its sec-

ond week. Her International Cinema is holding "The Happiest Days of Your Life" for a sixth week. . . . Eddie Cantor packed Massey Hall for two nights Monday and Thursday where he presented a one-man two-hour show each night in aid of Upper Canada Lodge of B'Nai B'rith. . . . To conserve electricity for use by heavy industry, Toronto continues on Daylight Saving Time until November 26. . . . Home and School Council of Sault Sts. Marie initiated campaign to get lower admission prices for school students. . . . Nat Taylor and Raoul Auerbach, founders of 20th Century Theatres in Canada were presented by staff with sterling silver cocktail trays at the company's 15th anniversary convention here last week.

VANCOUVER

A wet Thanksgiving holiday week-end gave theatres a boost and most did better than average business. "The Flame and the Arrow," Capitol, and "My Blue Heaven," Strand, both are in their second week; "The Chiltern Hundreds" is playing a seventh week at Studio, and "Destination Moon" are at the Plaza and Fraser, respectively. Also playing are "Prelude to Fame" at Vogue; "Fancy Pants" at the Dominion; "Golden Stallion" at the Paradise; "Black Rose" at the Cinema, and "Copper Canyon" at the Orpheum. . . . Doug Armstrong has opened his new Star theatre at Saltcoats, Saskatchewan. . . . The Roxy at Regina, Sask., which has been closed for complete renovations, has reopened. Isadore Reinhorn is the proprietor. . . . Western Drive-In Theatres will build a third outdoor theatre near Edmonton. . . . On Film Row were Pete Barnes, Paul Gauthier of the Rex theatre, Quesnel, and Robert Billings, newly appointed manager of the Monarch theatre at Enderby, B. C. . . . A. A. Richardson, sales supervisor for Gaumont-Kalee, was here from his London, England, headquarters getting acquainted with the trade in British Columbia.

WASHINGTON

New openings included "Rocky Mountain" at the Warner; "Fighting Command" and "Fury in the Sky" at the Metropolitan; "Mister 880" at the Palace; "Right Cross" at the Capitol; "Walk Softly, Stranger" at RKO Keith's; "Eye Witness" at the Trans-Lux; "Flesh and Fantasy" and "The Suspect" at the Little. Holdovers included "No Way Out" at the Playhouse for a final week; "Faust and the Devil" at the Plaza; and "Walls of Malapaga" at the Dupont. Carryover for the week was "Devil's Doorway" at the Columbia. . . . Two safe crackers were discovered by the janitor of the Colony theatre. They fled without accomplishing anything more than damaging the safe. . . . Somerset Maugham was guest speaker at the Women's National Press Club luncheon. . . . George Crouch, Warner Bros. Theatres general zone manager; Frank La Falce, advertising and publicity manager, and Charles McGowan, zone contact manager, returned from a circuit tour. . . . Variety Club Tent No. 11 will have its annual elections on Monday, November 6. . . . The Children's theatre of Washington, with the cooperation of Sam Roth, president of Valley Enterprises, has planned a series of Saturday morning films for children at the Plaza theatre.

The Hollywood Scene

42 Films Now in Work Promise Ample Supply

by WILLIAM R. WEAVER
Hollywood Editor

With the start of shooting on 12 pictures during the week of the American Legion convention, which coincided with the thermometer's peak performance of the year and a championship display of Los Angeles' well publicized smog, the production level rose to a nice round 42 feature productions in camera stage.

Some of the 42 are being filmed elsewhere than here, notably MGM's "Quo Vadis," which Dore Schary told visiting exhibitors will run more than three hours on the screen when completed and will be a picture comparable on even terms or better with "Gone With the Wind," which he referred to as "another MGM release." All of the 42 are Hollywood pictures, however, regardless of where they're being produced, and the mark is promiseful of a plenitude of attractions for the predictable future. There was some concern, earlier in the year, that this might not be the case.

Most interesting of the new undertakings in some respects, is MGM's "Father's Little Dividend," regarding which Mr. Schary remarked to his exhibitor listeners, "This is a different kind of sequel. It is different in that it will reach the public while 'Father of the Bride,' which did pretty well for you fellows, is still warmly remembered by the public as

a delightful theatre experience." Produced by Pandro Berman and directed by Vincent Minelli, the new picture will present the same cast as its predecessor, headed by Spencer Tracy, Joan Bennett, Elizabeth Taylor, Don Taylor, Billie Burke and Moroni Olsen.

"Excuse My Dust," starring Red Skelton, who last week signed a new seven-year contract with MGM, went into production with Jack Cummings producing, Roy Rowland directing, and with Macdonald Carey, Sally Forrest and Monica Lewis in the supporting cast.

William Dozier, producing for Columbia, launched "Two of a Kind," with Henry Levin directing Elizabeth Scott, Terry Moore, Rick Jason and Alexander Knox.

Hunt Stromberg started shooting "Mask of the Avenger" for Columbia, with John Derek and Jody Lawrence in principal roles and with Irving Pichel directing and also playing a part.

"Hurricane Island," Columbia, is produced by Sam Katzman and directed by Lew Landers, with Jon Hall and Marie Windsor in lead roles.

Co-producers William H. Pine and William C. Thomas went to work on "The Last Outpost," for Paramount release, with Lewis R. Foster directing Ronald Reagan, Rhonda Fleming, Bruce Bennett and Bill Williams.

Jack Gross turned cameras on "Don Renegade," for Universal-International release, with Ricardo Montalban, Cyd Charisse, Gilbert Roland, J. Carroll Naish and Andrea King as principals and with Hugo Fregonese directing.

Lindsley Parsons started "Trail Dust" for Monogram, with Wayne Morris in the top spot, his first under a new contract with the company, and with Lola Albright, Rowland Winters and Alan Hale, Jr., alongside. Frank McDonald is directing.

Vincent Fennelly rolled "Colorado Ambush," Monogram, a Johnny Mack Brown Western directed by Lewis Collins.

"Heart of the Rockies," a Roy Rogers vehicle, went before the Republic cameras, Edward J. White producing and William Witney directing. Penny Edwards has the feminine assignment.

"Rough Riders of Durango" is an Allan "Rocky" Lane number for Republic, Gordon Kay producing and Fred Brannon directing. Walter Baldwin and Aline Towne are in the cast.

"The Daltons' Last Raid," another of the semi-historical chronicles of pioneer outlawry in which Lippert Productions recently has specialized, was started by Sig Neufeld, with Preston Foster, Virginia Grey and Jim Davis in the cast directed by Sam Newfield.

While all this launching of new pictures was taking place, Hollywood also found time to stage a tremendous entertainment program for the conventioning Legionnaires and to continue sending entertainer groups to the Fairfield-Suisun Air Base, receiving station for Korean war wounded, while recruiting Crusade for Freedom members and launching the Permanent Charities drive.

THIS WEEK IN PRODUCTION:

STARTED (12)

COLUMBIA

Two of a Kind
Mask of the Avenger
Hurricane Island

LIPPERT

The Dalton's Last
Raid

MGM

Father's Little
Dividend
Excuse My Dust

MONOGRAM

Trail Dust
Colorado Ambush

PARAMOUNT

The Last Outpost
(Pine-Thomas
Prod.)

REPUBLIC

Heart of the Rockies
Rough Riders of
Durango

UNIVERSAL-INT'L

Don Renegade

FINISHED (5)

EAGLE LION

Korean Patrol (Jack
Schwarz Prod.)

INDEPENDENT

Heil (Briskin-Smith
Prod.; Vienna,
Austria)

MONOGRAM

Outlaw Gold

REPUBLIC

Pride of Maryland

20TH CENTURY-FOX

The Sword of Monte
Cristo (E. L.
Alpersen Prod.)

SHOOTING (30)

EAGLE LION

The Tiger (formerly
"The Kid from
Mexico")

INDEPENDENT

Deep Is the Well
(formerly "The
Well") (Harry M.
Popkin Prod.)

The Belle of Naples
(Wm. Szekely
Prod.)

The Bargain
(Marshall-Flynn
Prod.; France)

MGM

Go for Broke
Inside Straight
The Great Caruso
Quo Vadis (in color)
Red Badge of Courage

PARAMOUNT
Carrie

RKO RADIO

Roadblock
The Gaunt Woman
Macao

20TH CENTURY-FOX

I Can Get It for You
Wholesale
Follow the Sun
On the Riviera
Legion of the Damned
The Scarlet Pen
House on Telegraph
Hill

No Highway
(England)

UNITED ARTISTS

Queen for a Day
(Robt. Stillman
Prod.)

UNIVERSAL-INT'L

Abbott & Costello
Meet the Invisible
Man
Air Cadet
The Prince Who Was
a Thief
Up Front (formerly
"Up Front with
Mauldin")

WARNER BROS.

Goodbye My Fancy
Jim Thorpe, All-
American
Streetcar Named
Desire
Operation Pacific
Lullaby of Broadway

IMPORT DUTY FLY IN BERMUDA OINTMENT

by FRED HIFT

HAMILTON: From the point of view of the superficial observer, sun-kissed Bermuda may well appear an exhibitor's paradise.

The colony's 14 theatres do a thriving business, there is no competition to speak of, there are no taxes on income or admissions, a quota has never gotten further than the discussion stage and censorship problems are practically non-existent.

This idyllic picture is marred only by the uncommonly heavy duty on every article brought into the island and the specially burdensome levy on goods imported from the United States, films included. This condition, which forces the colony's two circuits to pay as much as £20 (\$56) for a single-feature program including newsreels and shorts, is accepted by the exhibitors who find themselves in the same boat as everyone else. Since they pay no other taxes, they complain little.

Two Circuits Run Theatres

Bermuda's seven indoor and seven outdoor theatres (no drive-ins) are run by the comparatively new Island Pictures, Ltd., which operates three regular and one outdoor house, and Bermuda General Theatres which has four regular and six outdoor situations. Thanks to the increase in the population, estimated today at about 40,000, and the flow of American tourists, the circuits are doing well.

Strangely enough, Ronnie Dwyer, general manager of the Island circuit, and M. A. Gibbons, managing director of Bermuda General Theatres since 1935, agree that the tourist trade, while a boon to the rest of

his resort paradise, helps them only indirectly. The Americans who come to Bermuda generally do not go to a movie. Their dollars, however, find their way into the hands of the native population and thus to the theatre box offices.

The Island Theatres circuit operates houses in Hamilton (634 seats), St. George's (308 seats) and Somerset (218 seats). Manager Dwyer, who keeps a big stack of *MOTION PICTURE HERALDS* in his office and refers to them frequently, proudly points out that the Island theatre in Hamilton, which opened November 4, 1948, is the only Bermuda house actually built for motion picture purposes. The ultra-modern, air-conditioned theatre features a "floating" cycloramic screen which reputedly gives 25 per cent more light. Audiences find this to their liking.

Split U. S. Product

Mr. Dwyer, a personable young Irishman who functions most efficiently in Bermuda's hot climate, started in the business with Paramount in Dublin in 1930. In 1934 he transferred to Liverpool as assistant manager of the Paramount theatre there, becoming manager in 1936. The Army interrupted his career in 1939. After a six-year hitch in the artillery, he took up residence in Bermuda.

Being the younger of the two, the Island Theatres circuit gets only Paramount, Universal, RKO and Rank product while his opposition plays Metro, Twentieth Century-Fox, United Artists, Warners and Columbia. But Mr. Dwyer isn't complaining. "Two-thirds of the population here is colored," he explains, "and they like action pictures.

That's what I get from my companies and that's what brings in the patrons." Once in a while he gets complaints about the lack of "good" pictures in his theatres, but he generally points out that "we aren't in this business to educate people. Our job is to make them relax and enjoy themselves."

Bermuda General Theatres runs indoor houses in Hamilton, The Playhouse (385 seats), The New Opera House (520), Somers Opera House (420) and Sandy's Theatre (250). Of these, the Playhouse is the oldest, having started in 1930. Mr. Gibbons, a man of many commercial interests in the colony, says attendance has tripled since the Playhouse opened.

U. S. Films Predominate

Despite the heavy duty, American films predominate. Bermuda General Theatres with three program changes a week and 60 per cent double features, plays only about 60 British films a year and the rate is even lower for the Island Theatres. The Americans can take all money out—films are rented on flat terms only—and remit a little less than \$1,000,000 annually.

British films get a vastly preferential treatment from the Bermuda customs authorities. The duty on American pictures amounts to 3s per 100 foot, plus a 25 per cent ad valorem tax which brings the total to 3s 6d. In contrast, British films come in at only 1s per 100 feet. The preference of Bermuda audiences was reflected clearly in figures for 1949 film imports which showed 212,219 feet brought in from Britain as compared to 3,640,716 feet from the U. S. and 11,778 feet from Canada.

Bermuda had a 20 per cent admissions tax until June 12 when this war-time hangover was abolished and the resultant drop in prices was passed on to the public. Average admissions today run between 4s and 5s for the evening performances with the latter price range applying to the balcony, reserved for white patrons. There are no Sunday showings in Bermuda, despite sporadic efforts to legalize them.

Capital Exhibitors Cite Distributor Cooperation

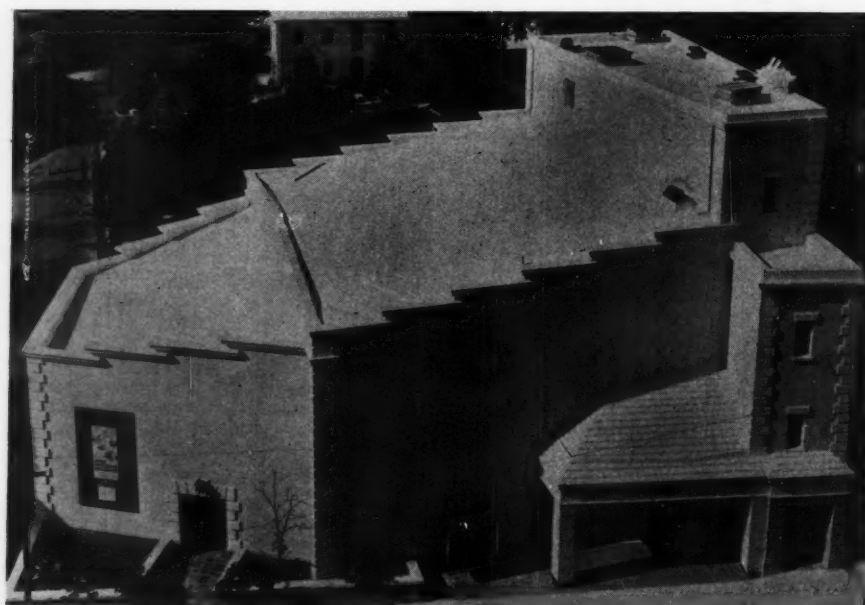
Exhibitors in Washington D. C. praised the recent cooperation of the distributing companies in holding a neighborhood sneak preview and using cooperative advertising on the second run break of "Sunset Boulevard." Both of these actions were parts of an eight point business-boosting program which the local theatre owners association approved last month.

Complete Saucer Film

Telenews Productions has completed a 10-minute film, "The Flying Saucer Mystery," which contains pictures of these mystery objects. The short will be released in the near future.

Exhibitors Buy Hotel

Alfred G. Burger and Herbert Schneftel, executives of Telenews Theatres, have purchased the Hendrick Hudson Hotel, Troy, N. Y.



The Island theatre, Hamilton, Bermuda, Island Theatres' ace house.

Cabanne Dies at 62

William Christy Cabanne, 62, director, of Santa Monica, Calif., died of a heart attack October 15. He was in Philadelphia at the time on a business trip concerning a television contract.

Mr. Cabanne began his career 40 years ago in St. Louis summer stock companies. He worked as an actor in New York, playing opposite Blanche Sweet and in some early Mary Pickford films. His first position as a director was for the old Biograph Company, then headed by D. W. Griffith. He went west and directed Beverly Bain, Francis X. Bushman, Mae Marsh, Douglas Fairbanks, Sr., and other early stars. Among his most famous films were "Ben Hur," "The Cisco Kid," "Scattergood Baines," "The Keeper of the Limberlost," and "Keeper of the Bees."

Surviving are three children of a first marriage and two of a second, three sisters and a brother.

Variety Election Meeting Set In New York October 27

The annual election luncheon meeting of the New York Variety Club will be held October 27 in the Hotel Astor. Members are urged to carry their 1950 membership cards which will serve as admission tickets to the luncheon, to the polls—which open 11 A.M. to 2 P.M.—and to participate in the business discussions of Tent No. 35. The following officers and crew have been named by the nominating committee: Chief Barker, Fred J. Schwartz; First Assistant, Ira Meinhardt; Second Assistant, George P. Skouras; Property Master, Ed Lachman; Dough Guy, Saul Trauner. The following were nominated for the crew: Maurice D. Bergman, Harry Brandt, Ted Gamble, William J. German, Harold J. Klein, Charles E. Lewis, Robert Mochrie, Abe Montague, Walter Reade, Jr., Charles Reagon, Herman Robbins, Sam Rosen, Morris Sanders, Cy Seymour, Richard F. Walsh, Robert M. Weitman and Max Wolff.

COMPO Appeals for News Comment on Industry

Exhibitors last week were asked by the Council of Motion Picture Organizations, at its New York office in the Paramount Building, to forward newspaper comment about the motion picture industry, favorable or adverse. Writing to leading exhibitor organizations and approximately 1,000 leading exhibitors, Arthur Mayer, vice-president, stressed that possession of such comment would enable COMPO to meet criticism.

AMPA to Honor Academy

The Associated Motion Picture Advertisers will honor Hollywood's Academy of Motion Picture Arts and Sciences and its president, Charles Brackett, at a luncheon in New York Thursday, October 26.

IN NEWSREELS

MOVIE TONE NEWS, No. 83—Truman departs for Korea talks. American Legion convention in Los Angeles. Special film on voting. Army football. Skiing around New York.

MOVIE TONE NEWS, No. 84—Truman meets MacArthur. UN drives gain in Korea. Football highlights.

NEWS OF THE DAY, No. 213—Truman flies to see Gen. MacArthur. How UN forces took Seoul. Magician conventions. New fur fashions. Boxing. American Legion convention.

NEWS OF THE DAY, No. 214—Historic meeting between Truman and MacArthur. "Big Mo" blasts Reds. Top football games.

PARAMOUNT NEWS, No. 16—American Legion convention. Charity premiere of "Trio." People you're reading about: William O'Dwyer, Charles Sawyer, Bob Hope, Generalissimo Franco, President Truman.

PARAMOUNT NEWS, No. 17—Truman and MacArthur meet at Wake Island. Fashions. Battleship Missouri in action. Churchill in Denmark. Football.

TELENEWS DIGEST, No. 41-B—Korea report. The propaganda front. Design for offensive in Formosa. Arturo Toscanini here. British ship back from Korea. Holland land ceremony. Bull fighting.

TELENEWS DIGEST, No. 42-A—Truman meets MacArthur. Final phase in Korea. Communist elections in Korea. Dewey makes off-the-cuff remarks about the election in New York. Argentina quintuplets seven years old. Columbus Day parade in New York. Gussie Moran practices for pro tennis.

UNIVERSAL NEWS, No. 395—Korea report. UN day marked by film industry. American Legion convention. Riots in Japan. German gymnastics. Casey Stengel signed. Soap box derby.

UNIVERSAL NEWS, No. 396—Truman and MacArthur meet. "Harvey" world premiere. Football games of the week.

WARNER PATHE NEWS, No. 121—Korea report. Truman off to see MacArthur. Film industry praises UN. O'Dwyer sworn in. "Rocky Mountain" premiere. American Legion. Speed buggies. Water skiing.

WARNER PATHE NEWS, No. 122—Historic meeting between Truman and MacArthur. U. S. and France in armed pact talks in Washington. Churchill in Denmark. Paris fashions. Football.

Missouri-Illinois MPTO Meeting November 13-14

Plans and the agenda have been announced for the annual convention of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois November 13 and 14 at the Chase Hotel, St. Louis. Speakers will discuss COMPO, television, drive-in theatres, concessions, public relations, showmanship. There will also be reports on the national TOA convention at Houston, a forum, and a trade exposition. Tom Edwards is president of the organization; Bess Schuler, Les Kropp and Tom Bloomer, the convention chairmen.

Duplicate Prints Cover Stolen Film Cases

Employees in the Film Exchange Transfer Company, Boston, worked 15 hours Saturday and Sunday to enable 22 theatres in four Massachusetts cities to show the films that their marquees advertised. The situation arose when thieves stole a truck containing 50 cases of film. Duplicate prints were made available to all the houses. The truck, with the film intact, was found by Boston police early Sunday evening.

Hope, Crosby Will Do Another "Road" Picture

Bob Hope and Bing Crosby will be teamed in another picture with "Road" in its title. The new one, also for Paramount, will be "The Road to Paris." Paul Jones, who made many of the "Road" pictures, will make this one. He is starting work now on a story. Each of the stars is slated to make a picture separately first.

Clarify Tax At Drive-in

Gael Sullivan, executive director of Theatre Owners of America, last week made public a letter from Charles J. Valaer, Deputy Commissioner of Internal Revenue, clarifying a previous ruling regarding the Federal admission tax on tickets to drive-in theatres.

Mr. Valaer originally had informed TOA that a drive-in "may not . . . admit cars with one person for one price such as 40 cents, including tax, and for the same performance admit a group of persons in a car for \$1, including tax."

Clarifying this stand, Mr. Valaer said it meant that, where a drive-in theatre makes a set charge such as \$1, including tax, for the admission of automobiles, without regard to the number of persons therein, the established price of admission for automobiles is 83 cents and the tax due thereon is 17 cents. In such case an automobile with only one or two persons may be admitted at a reduced rate, but the tax is computed on the basis of the established price for the admission of automobiles.

U-I Executives Plan Trip to Brazil

Continuing Universal-International's program of global showmanship, Nate J. Blumberg, president, will make regular trips abroad with U-I foreign managers, advertising and publicity executives and exhibitors. A trip is set this year for Brazil, with Alfred E. Daff, head of foreign operations. They will leave November 11 for Rio de Janeiro. Americo Aboaf, recently appointed vice-president of U-I and Fortunat Baronat, director of foreign advertising and publicity will also make the trip.

Upstate New York Houses Ask Valuation Cuts

Three Schenectady and two Albany theatres are seeking large reductions in 1951 assessed valuations through certiorari proceedings. Fabian Theatres is asking a cut in valuation from \$453,000 to \$235,000 for its second run Plaza and from \$175,100 to \$65,000 for Proctor's Arcade, RKO Proctor's Corporation, also a Fabian interest, wants the valuation of the first run Proctor's cut from \$560,000 to \$375,000, William W. Farley, Albany film exchange owner, is asking for a reduction from \$484,000 to \$240,000 in total assessment of the State and Erie theatres and the Wedgeway Building.

Indiana Meet Nov. 13

The Associated Theatre Owners of Indiana will hold its annual convention November 13 and 14 at the Hotel Lincoln, Indianapolis. Abraham F. Myers, general counsel of Allied States, Col. H. A. Cole, chairman of the Allied Caravan, and Arthur Mayer, executive vice-president of COMPO, have accepted invitations to appear.

Johnson vs. Rosselini in Rome Battle

by ARGEO SANTUCCI

ROME: The recent visit here of U. S. Senator Edwin C. Johnson of Colorado has had its reverberations, with Roberto Rosselini filing a suit for slander against the American legislator.

Mr. Rosselini claimed Sen. Johnson had called him a "scoundrel" at a cocktail party given by Trans World Airlines. The Senator last March described the Italian director as a former Nazi collaborator, a black-market operator and a notorious cocaine addict, but his remarks were made on the floor of the Senate and were immune from legal action.

Anti-U. S. Demonstration

The Senator's visit to Rome was taken by the Italian industry as the cue for an anti-American demonstration.

At the same time when the American scheduled a news conference at the Excelsior Hotel here, the Italian film industry threw a cocktail party which was attended by representatives of all segments of the industry including Avv. Eitel Monaco, president of the Italian Producers Association and Nicola Depirro, of the Department of Shows.

The newspapers the following day made it clear that the party honoring Mr. Rosselini was a premeditated affair which was meant not only as an attack on Senator Johnson but also on American democracy. While the Italian Government was officially represented at the Rosselini party, not a single official attended the Johnson news conference, which was held in the presence of American Ambassador James C. Dunn.

The coverage given by most of the Italian press to the Rosselini reception makes it appear that the whole thing was meant as a sort of revenge of the official and un-official staff of the former Fascist Department for Propaganda. The demonstration clearly hit the statements of ECA chief Leon Dayton on Italian financial policy and it was designed as a protest against the new American internal security law which might keep a lot of Italians out of the U. S.

Affair Said Planned

There is good reason to believe that the Rosselini counter-party was thought up in advance by the Hon. Andreotti, Under-Secretary of State, Mr. Monaco and some of the film critics. Among those present were Rag. Ettore Cambi, president of E.N.I.C., the government theatre circuit and distributing company who was an accountant for the Fascist Government; Comm. Franco Penotti, president of the Union of Italian Distributors; Avv. Francesco Saverio Cilenti, general secretary of the Association of Italian Exhibitors, and Dr. Diego Fabbri of the Motion Picture Catholic Centre. The latter actually represented the Film Club, of which Vittorio De Sica is president.

HOPE PAYS TRIBUTE TO FILM INDUSTRY

Bob Hope delivered a tribute to the motion picture industry, its theatres and product, recently, on his nationwide radio program. Saying that he was proud to be a part of the industry that brought so much pleasure to all, Mr. Hope commented, "A dollar doesn't buy much of a steak any more but that buck at the box office is still a great bargain: America's best music and drama, plus a million laughs and thrills, plus two bags of popcorn! You can't beat it!"

"Next Voice You Hear" Set For October 27 Release

"The Next Voice You Hear" will be released nationally October 27, bringing the total of MGM films to be released between October 1 and April 30 to 22, it has been announced by William F. Rodgers, vice-president and general sales manager. Under the revised schedule, every month will see three films released except October, which now has four instead of three. Other changes in the releasing schedule are as follows: "Cause for Alarm" has been moved from December to February, with the former film's place now taken by "Mrs. O'Malley and Mr. Malone." "The Painted Hills" formerly set for February release, has been switched to March and "Three Guys Named Mike" will now be released in February. "The Magnificent Yankee," previously scheduled for February will be released in January replacing "Mrs. O'Malley and Mr. Malone."

Legion of Decency Approves Eight of 11 New Films

The National Legion of Decency this week reviewed 11 new films, placing five—"Cassino to Korea," "Last of the Buccaneers," "Rocky Mountain," "Two Flags West" and "Outcast of Black Mesa"—in Class A-1, morally unobjectionable for general patronage; three—"Harvey," "Tripoli" and "Walk Softly, Stranger"—in Class A-2, morally unobjectionable for adults; and three—"All About Eve," "The Miniver Story" and "Naughty Arlette"—in Class B, morally objectionable in part for all, the first because of "suggestive dialogue and situations," the second because it "reflects the acceptability of divorce," and the last, "suggestive costuming and situations."

MGM Sets "Closer-Home" Trade Screenings

In an effort to bring MGM trade screenings nearer to exhibitors who cannot travel to exchange centers, William F. Rodgers, vice-president and general sales manager of Loew's announced the first in a series of "Closer-Home" trade showings for "King Solomon's Mines."

Submit Films In Freedom Competition

The U. S. film industry will be well represented this year in the General Awards Program of Freedom Foundation, with almost every major producer having submitted one or more films in the competition, it has been announced by Ken Wells, executive vice-president of the Foundation at Valley Forge.

Among the features submitted are Twentieth Century-Fox's "Pinky"; Columbia's "All the King's Men"; Warners' "Fifty Years Before Your Eyes"; Republic's "Sands of Iwo Jima"; Samuel Goldwyn's "Our Very Own"; United Artists' "The Men"; MGM's "Intruder in the Dust," and Paramount's "Korean Parallel." A number of short subjects include: Paramount's "Young Doctor Sam"; 20th-Fox's "The Fight for Better Schools"; Warners' "My Country 'Tis of Thee," and MGM's "Alice in Blunderland."

The Freedoms Foundation was established in 1949 to encourage Americans "to speak up for freedom." Awards of cash, honor medals and certificates of merit are made annually, and this year the cash awards will total \$100,000. Eligible to make contributions are all types of mass communication and public expression—editorials, radio and television programs, magazines, cartoons, sermons, public addresses, motion pictures, etc. The "jury" is composed of 21 distinguished Americans. Chairman of the awards committee is Dr. Milton Eisenhower, president of Pennsylvania State College. Submission of material completed after September 20, 1949, can be made until November 30, 1950.

Harry Lamont to Head Albany Variety Drive

Albany Variety Club chief barker Charles A. Smakwitz has appointed Harry Lamont general chairman of the annual Denial Week drive to raise \$21,000 for the Variety-Albany Boys Club summer camp. Collections will be concentrated in the week of November 19 and the campaign will end December 2. Other committee men appointed were George O. Williams, Saul J. Ullman, Neil Hellman, Nate Winig, Alton Mendelson, Jack Goldberg, Arthur Newman, Ray Smith, Leonard Simon, Al Kellert, Harold Gabrilove, Gene Teper, Dr. Ben Bolk, Dr. Sam Kalison, Henry Seiden and Dave Marks.

Cedric Gibbons Cited

The Society of Motion Picture Art Directors in Hollywood presented Cedric Gibbons an award for his contribution to motion pictures through art direction. Also honored, at the annual meeting, for contributing to the artistic standard of American living were Packard Motors, Liberty Glass, U. S. Plywood, and Landers-Fray and Clark.

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"What the Picture did for me"

Columbia

GOOD HUMOR MAN: Jack Carson, Lola Albright—Implausible slapstick that was about three reels too long. Would have made a good two-reel comedy. Producers of this must rate the I. Q. of the average movie goer low when they make stuff like this. However, the only one with a low I. Q. is the exhibitor who is foolish enough to play it. Played Sunday, Monday, August 6, 7.—Lester E. Siegel, Jamestown Theatre, Jamestown, R. I.

IN A LOWLY PLACE: Humphrey Bogart, Gloria Grahame—The surprise ending was certainly a disappointment, and as a result it certainly fell off after the first night. One of the few movies I've played that people actually walked out on after seeing less than half of the picture. Stilted corn! Can't seem to get anything decent from Columbia that pays off at the box office. Played Tuesday, Wednesday, August 8, 9.—Lester E. Siegel, Jamestown, Jamestown, R. I.

KILL THE UMPIRE: William Bendix, Una Merkel—Good show but needs a companion feature to go with it.—Lee Brewerton, Capitol Theatre, Raymond, Alb., Canada.

Eagle Lion Classics

JACKIE ROBINSON STORY, THE: Jackie Robinson, Ruby Dee—Not strong enough for single feature, yet sales policy was top bracket, which made it a disastrous show for us. Needed more stars and more running time to be sold in that bracket. Those few who saw it felt they should get more for their money, and I agree with them. Played Thursday, Friday, August 3, 4.—Lester E. Siegel, Jamestown Theatre, Jamestown, R. I.

RED SHOES, THE: Anton Walbrook, Marius Goring, Moira Shearer—Weather very good, picture poor outside of the wonderful color. Lowest box office receipts in over four years. Played Sunday, Monday, Tuesday, October 1, 2, 3.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Metro-Goldwyn-Mayer

ANNIE GET YOUR GUN: Betty Hutton, Howard Keel—The color was great, the crowd was even better. Best box office of the year. A must in any town. Played Sunday, Monday, Tuesday, September 24, 25, 26.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

BIG HANGOVER, THE: Van Johnson, Elizabeth Taylor—This is a fair picture, good comedy. Box office receipts much better than expected. Played Sunday, Monday, Tuesday, September 10, 11, 12.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

BIG HANGOVER, THE: Van Johnson, Elizabeth Taylor—Not too good for my situation, although it had two of Hollywood's best stars in it. Comments were not too favorable. Business below average. Played Wednesday, Thursday, September 27, 28.—O. Fomby, Paula Theatre, Homer, La.

BLACK HAND: Gene Kelly, J. Carrol Naish, Teresa Celli—Another picture that didn't draw worth a hoot. Gene should stay in musicals. Box office poor—in the hole. Played Thursday, Friday, Saturday, September 21, 22, 23.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

CONSPIRATOR: Robert Taylor, Elizabeth Taylor—Business terrible. Good action, but this kind will not go well in small towns like this. Lost money on this one. Played Thursday, Friday, Saturday, September 28, 29, 30.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

DOCTOR AND THE GIRL, THE: Glenn Ford, Charles Coburn, Gloria De Haven—This is the type they like—just a duplicate of the soap operas, but they get biz.—Lee Brewerton, Capitol Theatre, Raymond, Alb., Canada.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

DUCHESS OF IDAHO: Esther Williams, Van Johnson—A pretty good show—standing room only first show each night. Of course, our proximity to Sun Valley might have helped a little. The swimming scenes weren't fully appreciated by the majority of the audience, who dance to music and swim to just swim. Played Tuesday, Wednesday, Thursday, September 19, 20, 21.—Brad Messer, Burley Theatre, Burley, Idaho.

DUCHESS OF IDAHO: Esther Williams, Van Johnson—Another sparkling musical from Metro. This is the type of picture that pleases everyone and was excellent entertainment. Pictures of this type will do more for the business than a dozen slogans they dream up trying to sell the public on screen entertainment. Played Sunday, Monday, August 27, 28.—Lester E. Siegel, Jamestown Theatre, Jamestown, R. I.

FATHER OF THE BRIDE: Spencer Tracy, Elizabeth Taylor, Joan Bennett—This is another sample of why it is a pleasure to be in this business. People leave happy. It is really one of the best romantic comedy pictures I have ever seen, with the accent on COMEDY that has mirth and belly laughs in it. Above average business. Played Tuesday, Wednesday, Thursday, October 3, 4, 5.—Brad Messer, Burley Theatre, Burley, Idaho.

THAT FORSYTE WOMAN: Errol Flynn, Walter Pidgeon, Greer Garson—Would class this for city trade, although it went over fairly well here. Rental is too high—just can't make the grade.—Lee Brewerton, Capitol Theatre, Raymond, Alb., Canada.

HAPPY YEARS, THE: Dean Stockwell, Darryl Hickman—MGM has really been turning out good product, at least the last half dozen I have played have done wonders in proving to my customers that Hollywood is on the ball. This picture was one the whole family enjoyed. Excellent color by Technicolor. Above average on this. Played Friday, Saturday, September 15, 16.—Brad Messer, Burley Theatre, Burley, Idaho.

KEY TO THE CITY: Clark Gable, Loretta Young—This is a fairly good picture, good laughs but a rather poor crowd. Not much for small towns. Played Sunday, Monday, Tuesday, September 17, 18, 19.—Bill Brooks, Liberty, Hailey, Idaho.

OUTRIDERS, THE: Joel McCrea, Arlene Dahl—The color was very good. Played to a good crowd all three nights. Wish I could get more like it. Played Thursday, Friday, Saturday, September 21, 22, 23.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

RED DANUBE, THE: Walter Pidgeon, Ethel Barrymore, Peter Lawford, Angela Lansbury, Janet Leigh—Brilliant picture with a near perfect cast. Would recommend this if rental is right. Played Monday, Tuesday, Wednesday, September 25, 26, 27.—Lee Brewerton, Capitol Theatre, Raymond, Alb., Canada.

REFORMER AND THE REDHEAD, THE: June Allyson, Dick Powell—This picture surprised me. My box office was much better than expected. Everyone enjoyed this picture. Played Sunday, Monday, Tuesday, August 27, 28, 29.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

STARS IN MY CROWN: Joel McCrea, Ellen Drew—We gave this one top playing time and it rewarded us with a top gross. It's a picture that's different—a very original story. The gross went up each day. This is a feather in Hollywood's cap. With films like this, the public will go to the movies—television or not! Played Thursday, Friday, Saturday, October 5, 6, 7.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, N. C.

STARS IN MY CROWN: Joel McCrea, Ellen Drew—Had the biggest Sunday gross of past 12 months on this one, with above average business Monday. Those fellows who are constantly screaming for "better product" should let up yelling long enough to take a good look at some of the releases of recent weeks. I have been preaching that movies are better... and by golly, they ARE. Played Sunday, Monday, October 1, 2.—Brad Messer, Burley Theatre, Burley, Idaho.

YELLOW CAB MAN, THE: Red Skelton, Gloria De Haven—I liked the picture very much, but the public didn't agree with me. Just hardly broke even. No Skelton fans here. Played Thursday, Friday, Saturday, August 31, September 1, 2.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Paramount

FURIES, THE: Barbara Stanwyck, Wendell Corey, Walter Huston—Excellent attraction with Walter Huston playing a masterful role. Can recommend this to houses that like action. Played Friday, Saturday, September 22, 23.—Lee Brewerton, Capitol Theatre, Raymond, Alb., Canada.

MY FRIEND IRMA GOES WEST: Marie Wilson, John Lund, Corinne Calvert, Diana Lynn—We enjoyed a good business with this picture. Favorable comment from all. Good for all situations. Business above average. Played Saturday, Sunday, Monday, September 30, October 1, 2.—O. Fomby, Paula Theatre, Homer, La.

SUNSET BOULEVARD: Gloria Swanson, William Holden—Superior attraction, but not too suitable for small towns. We failed to do average business on same after an intensive campaign. The busy season accounts partially for a poor gross. Played Friday, Saturday, September 8, 9.—Lee Brewerton, Capitol Theatre, Raymond, Alb., Canada.

UNION STATION: William Holden, Nancy Olsen—We gave this picture top playing time in our top house—the gross was far below normal. I saw the picture myself and would like to say that I consider it an excellent film which was well made. The people in our neck of the woods just won't go to see anything that can be related to murders. Played Thursday, Friday, Saturday, September 28, 29, 30.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, N. C.

Twentieth Century-Fox

BROKEN ARROW: James Stewart, Debra Paget—Fox really set a mark for the others to shoot at with this type of western. Excellent casting. Superb acting. Magnificent directing. Color by Technicolor. Naturally tops. Stand-out business on this one. And have you read the "letters to the Herald" and seen how many call for better product? What do they play, anyhow? Played Tuesday, Wednesday, Thursday, September 12, 13, 14.—Brad Messer, Burley Theatre, Burley, Idaho.

CARIBOO TRAIL, THE: Randolph Scott, "Gabby" Hayes—This feature had top playing time and did a little above normal business. With a little more story, it would have done much better. The public knew the plot as well as Randolph Scott. Played Sunday, Monday, Tuesday, October 1, 2, 3.—Levin B. Culpepper, State Theatre, Elizabeth City, N. C.

(Continued on following page)

United Artists

JOHNNY HOLIDAY: William Bendix, Allen Martin, Jr.—A darned good picture, well presented and well acted. Only thing I never can figure out is why Hoagy Carmichael is given high billing when he is only in it a few seconds. And is he always swacked, or does he just always look that way? Did above average on this. Played Friday, Saturday, September 22, 23.—Brad Messer, Burley Theatre, Burley, Idaho.

KISS FOR CORLISS, A: Shirley Temple, David Niven—I haven't anything against UA, but this picture would also fit in my "unnecessary" section. O. K. to play if there is nothing better available, as it is entertaining. Below average for Sunday-Monday on this.—Brad Messer, Burley Theatre, Burley, Idaho.

LOVE HAPPY: Marx Brothers, Vera-Ellen, Ilona Massey—Most everyone enjoyed this one. Had just a hair more of Harpo than necessary and not quite enough of that Ellen gal. The piano-violin number was a riot, to say nothing of its beauty. Should have had Groucho a little more prominent than Harpo. Average business. Played Sunday, Monday, September 17, 18.—Brad Messer, Burley Theatre, Burley, Idaho.

QUICKSAND: Mickey Rooney, Jeanne Cagney—Not a bad picture, but I'm glad most of them are better. More or less what I classify an unnecessary picture, although it was fast-moving enough to hold audience interest. Below average for Saturday. Rooney sure hammed it up in several scenes. Played Saturday, September 30.—Brad Messer, Burley Theatre, Burley, Idaho.

Universal

FRANCIS: Donald O'Connor, Patricia Medina, Una Merkel—My house may be different from the majority, but this failed to do average business. I was really taken as far as rental was concerned, but I have learned a lesson. Played Friday, Saturday, September 29, 30.—Lee Brewerton, Capitol Theatre, Raymond, Alb., Canada.

Warner Bros.

COLT 45: Randolph Scott, Ruth Roman—No use adding my praises on this one. This kind of product lets me stand in the lobby with a grin on my face . . . when they are entering AND when they are leaving. Naturally, did near record business for past year on this one. Played Tuesday, Wednesday, September 26, 27.—Brad Messer, Burley Theatre, Burley, Idaho.

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—A refreshing show. Technicolor very good. Lots of action. Did good business on this for days booked, as this is mostly a Wednesday, Saturday, Sunday community. Another product that stands up with no apologies due from the producer—better yet, none due from the exhibitor to the customer. Played Thursday, Friday, September 28, 29.—Brad Messer, Burley Theatre, Burley, Idaho.

FLAME AND THE ARROW, THE: Burt Lancaster, Virginia Mayo—Don't understand why they rated this one so high. Did average business, but people who saw it didn't think too much of it. Looked to me like they used the same scenery as they did in "Inspector General." Played Sunday, Monday, August 20, 21.—Lester E. Siegel, Jamestown Theatre, Jamestown, R. I.

Shorts

Metro-Goldwyn-Mayer

VENTRILQUIST CAT: Technicolor Cartoon—Metro's run of cartoon is the most consistent of good product that I see coming from any studio. Very good, enjoyed by all and got same real yucks.—Lester E. Siegel, Jamestown Theatre, Jamestown, R. I.

WRONG SON: Pete Smith Specialty—We could have gotten along without this and none who have ever missed it. Pictures a story Pete alleges he read for true somewhere. Could be. Still wasn't done up right to be interesting.—Brad Messer, Burley Theatre, Burley, Idaho.

Paramount

BEACH PEACH: Popeye—Undoubtedly the worst batch of cartoons to come out of one studio originates with Paramount. I have never seen a continuous run of bad product without one winner, as this studio produces in its cartoons.—Lester E. Siegel, Jamestown Theatre, Jamestown, R. I.

RKO-Radio

BRAVE ENGINEER, THE: Walt Disney Cartoon—A good Disney cartoon—outstanding. Play this one

Short Product in First Run Houses

NEW YORK—Week of Oct. 16

ASTOR: ParaplegicsParamount
Feature: Edge of DoomRKO

CAPITOL: Table Toppers (Pete Smith)MGM
Framed Cat (Cartoon)MGM
Feature: A Life of Her OwnMGM

CRITERION: Wish You Were
HereWarner Bros.
Dog-Gone Days (Cartoon)Warner Bros.
Feature: OutrageRKO

MAYFAIR: Beaver Valley (Disney)RKO
Feature: Treasure IslandRKO

PARAMOUNT: Cowboy Crazy (Pace-maker)Paramount
Quick on the Bigor (Popeye)Paramount
Feature: Dark CityParamount

RIVOLI: You Can Beat the A-BombRKO
Gobs of Fun (Cartoon)Paramount
Feature: Two Flags West20th-Fox

ROXY: Football Playoff Plays20th-Fox
Mother Goose's Birthday Party20th-Fox
Feature: All About Eve20th-Fox

STRAND: Canary Row
(Cartoon)Warner Bros.
So You Want a RaiseWarner Bros.
McCarthy and Snerd In
SwedenWarner Bros.
Feature: The Breaking PointWarner Bros.

CHICAGO—Week of Oct. 13

CHICAGO: Candid Mike No. 1Columbia
Feature: Cooper CanyonParamount

STATE LAKE: Fractured Leghorn
Warner Bros.
Feature: The Breaking PointWarner Bros.

ROOSEVELT: Trouble IndemnityColumbia
Operation Jack FrostParamount
Feature: Destination MoonEagle Lion

UNITED ARTIST: New PioneersParamount
Feature: Walk Softly, StrangerRKO

any time.—Brad Messer, Burley Theatre, Burley, Idaho.

Warner Bros.

BOB WILLS AND HIS TEXAS PLAYBOYS: Melody Master Band—If you like western corn, such that will set all the teen-agers stomping the floor to the time of a square dance, get this. If not, let it be.—Brad Messer, Burley Theatre, Burley, Idaho.

VAUDEVILLE DAYS: Featurette—Very good entertainment and fills in well with a long heavy that you can't double up. Played with "The Damned Don't Cry" and made a good show.—Lester E. Siegel, Jamestown Theatre, Jamestown, R. I.

Swedish Producer Sets Deal with Sol Lesser

Olle Nordemar, Swedish producer, announced last week in New York that he had closed a deal with Sol Lesser involving the distribution, exhibition and production of Swedish films. Mr. Lesser will provide the capital and receive the international picture rights, except for Scandinavia, where Mr. Nordemar will distribute.

Here to iron out details on importation of the first, "Kon-Tiki," Mr. Nordemar said that this, and the others, would be spoken in English to provide a wider American market. This film is the authentic tale of the voyage by six men to the Pacific Islands.

Mr. Nordemar, head of Artfilm productions, said, "It is hoped that this film and the others will co-produce with Mr. Lesser will help the Swedish Government realize that films are important and can earn U. S. dollars. Taxes on films have been so high that all Swedish feature companies will be forced to close down completely after the first of the year." The producer ended his 10-day visit to this country Monday.

Purchases Alabama House

John R. Moffitt, central Alabama circuit owner, has purchased the Clover theatre, Montgomery, Ala., from Alabama Theatres.

Announce First Release

The newly formed Academy Productions, Inc., announced "The St. Matthew Passion" would be its first major release.

See Tighter Censor Regulation in Chile

WASHINGTON: Further tightening of censorship regulations in Chile may mean trouble for U. S. distributors, the Commerce Department has indicated.

A report by Nathan D. Golden, department film chief, said Chilean censorship was becoming more severe, especially with regard to gangster and crime pictures. It added that distributors are concerned over the large number of U. S. films classified for adults only.

Moreover, Mr. Golden said, the Chilean censor board has on file two draft laws which it hopes to present to the Chilean Congress shortly. Under one of these, more detailed standards are to be set up, "reported to be so rigid that few U. S. entertainment films would be found suitable for children under the age of 14." The second law requires that before film import licenses are issued, distributors must present to the National Foreign Trade Council lists of pictures to be imported.

Take Over Theatres

Ownership of the Lyric Amusement Company in Huntsville, Tenn., has passed to Martha Crute Fleming, Walton Fleming, Charles Crute, Jr., and Fritz H. Thomas, it is announced. Lyric operates three local drive-ins, the Lyric, Elks and Whitesburg. Mr. Thomas remains as manager. The interests of Center Amusement Company in Acme Investment Corporation, owners of the Grand and the Center theatres, has been purchased by Crescent Amusement Co. of Nashville. R. E. Baulch, president of Crescent, has announced that the Grand will be redecorated.

Supply Firm Opens Branch

The General Theatre Supply Company, with headquarters in Toronto, Ont., has opened a new branch to cover the maritime provinces at St. John.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

We Sometimes Wonder About Westerns

LETTERS from readers of the HERALD, and other first-hand opinions from the field, reflect the belief that there are "too many westerns"—but at the same time, television programs generally, and the sale of franchise accessories to young cowboys in retail stores, would seem to prove that just the opposite's the case.

There's a peculiar distinction between just westerns—and Westerns, with a capital "W"—the difference being that some are aimed at high-bracket audiences, and some are closer to the elementary appeal of cowboy stories for younger minds and bodies.

Such pictures as "Gunfighter" for instance, are supposedly more sophisticated than films in which popular cowboy stars are playing. But even with a flowing mustache, Gregory Peck isn't the youthful ideal on the screen. Do so-called "big" westerns, with other than "cowboy" stars, rotate in a field remote from the popular brand of western stories?

Remember when "Hopalong Cassidy" visited the New York *Daily News* building one Saturday morning, and 150,000 youngsters, stood in a line, four abreast, twenty blocks long, waiting to see him? What would happen if "Hopalong" were written into the stage show at the Radio City Music Hall? We believe all existing records would be broken. And it would in no way hurt the distinguished reputation of the world's largest and finest "show case" theatre.

Please take notice that Gene Autry is now playing his annual rodeo engagement at Madison Square Garden in New York, with admission prices ranging from \$1.25 to \$6.60 per. Do you realize that he will do 42 performances, averaging \$25,000 per performance, for a total gross of over one million dollars, in four weeks time? That's substantial business in any showman's language, and those who play the Garden deserve all credit for the risks they take.

Paramount will establish precedent for film industry by co-starring Bing Crosby with Hopalong Cassidy in "Partners"—and Judy Garland may follow this example.

NEW STARS FOR OLD

Some time ago, Leonard Goldenson, president of United Paramount Theatres, launched an industry project which is to take form eventually as an activity of COMPO, to find new star material for films of the future—an effort spread over all the major companies, and not limited to any particular one. This was and is a commendable idea, and we hope to see it realized in the complete form in which it was projected. No release of news concerning it has yet been authorized.

In the meantime, Mort Blumenstock, vice-president of Warner Brothers, in charge of advertising and publicity, has prepared a new series of trade press ads which introduce new players in a gracious and pleasing manner. You've seen these in use, under the headline, "Going Up"—with the name of a new, young star going up on the theatre marquee. We suggest that theatre managers copy this style at the point of sale, or display actual trade-paper pages in lobby advertising.

Elmer Rhoden made some pointed remarks on this subject in Kansas City, a few weeks ago. He asked for new and younger stars—and said that the average age of the present-day motion picture star is about fifty. That means but one thing, that the audience has grown up, while the average star remains a star in spite of years, and probably there is a "lost audience" involved somewhere in the transaction. The motion picture needs a constant supply of young talent, and if we don't find these newcomers, television will do it.

Why not meld more box office names to eliminate the futile difference that keeps some westerns out of first-run theatres, and other westerns out of subsequent-run theatres?

Harold Foster, manager of the Fox Plaza theatre, Ottawa, Kansas, is making a determined effort to launch a new series of children's shows with a well-planned advance sale of season tickets, pre-selling at \$1 each, through the auspices of the Association for Childhood Education and the Parent-Teacher Association. He expects 600 to 700 tickets to be bought and paid for before this particular series of eleven children's shows begins, and adds the information "There's no split on the buck—it all goes to the theatre."

A radio network executive recently handed us his business card, and we note that his title is "Audience Promotion Manager," which is certainly pertinent to the policy of the Managers' Round Table. But there is a SLIGHT difference between the responsibility of a theatre manager and an "audience" promotion manager for the network shows. The network executive is interested in obtaining audiences for free admission—they don't even pay amusement tax—while the theatre manager has to keep a trap set at the box office, where it is necessary to collect cash, to pay rent and film bills and salaries.

The M-G-M studio gave out an attractive eight-page folder to the visiting Tri-States managers, on their prize-winning trip to Hollywood, which is fine enough to deserve applause and encore, with further use in public relations for the company and the industry. The handsome brochure contains four pages of pictures, including new players and new ideas to demonstrate Metro's "Star Power" and direction. How the average manager would obtain any copies of this studio booklet is something to be inquired about, and answered from the feed-box.—Walter Brooks

Round Table In Pictures



By looking through the eyes of this cut-out figure of John Ireland, patrons of the Orpheum theatre, Los Angeles, could see a vivid scene from "The Life of Jesse James."



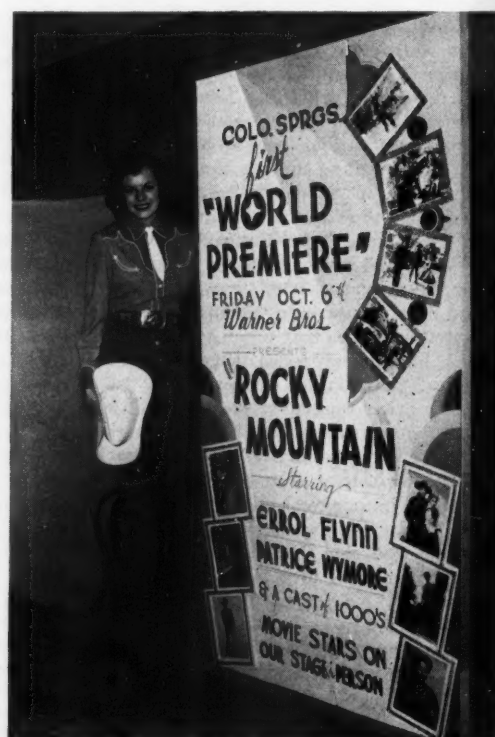
The Odeon theatre, Toronto, conducted a Jack Carson Photo Quiz contest in cooperation with the Toronto Telegram as by-line advertising for "The Good Humor Man."



Here, Sammy Siegel, Columbia exploiteer, promoted a pair of 24-sheets, gratis, out in center field, to plug the engagement of "Kill the Umpire" at the T & D theatre, Oakland, California.



Excellent and most lifelike cut-out made from a poster on "Rocky Mountain" displayed in the lobby of the Stanley theatre, Philadelphia; and below, a really charming Colorado College sophomore, who was "Queen of Queens" for seven western states, poses with lobby display at the Peak theatre, Colorado Springs, at the world premiere of Warner Brothers' new picture.



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Manager Is Subject Of News Story

Otto Esposito, manager of the Astor theatre, Bridgeport, Conn., is the subject of a by-line story in the Bridgeport *Sunday Post* which can be appreciated by other members of the Round Table. Anne Whelan, writing her regular stint for the *Post*, describes the neighborhood theatre manager as a friend to his patrons, says he counsels children in their homework and volunteers as a babysitter. It makes an interesting piece.

Miss Whelan considers the neighborhood theatre as a unique institution, which from the days of silent films, has kept its place in the community while keeping step with the habiliments, accessories and attractions of the bigger movie palaces. She says it diffuses an aura of neighborliness, friendliness, and cordiality. It has low prices consistent with the neighborhood it serves and the personal element of the manager proves its closeness to the lives of his patronage.

"For managers are called as baby sitters, as advisers to the married, as custodians of many of the confidences of the neighborhood. Where else could you get a babysitter for three cents an hour, or who else would be so interested in family and friends?" Mothers send their children to the theatre manager with a note saying that Susan has been a bad girl at school, and she can only go to the movies if she is good. It becomes both discipline and award.

"There are few experiences that the neighborhood theatre manager doesn't pass through, ranging through the sordid, the merry, the tragic and the ridiculous, and all because he is viewed as a personality in the community whom people think they can believe and trust."



Simple, effective and inexpensive, this clever stunt for "Pretty Baby" created by Walter Wolverton, manager of the Circle theatre, Indianapolis, who had this pretty baby stroller on downtown streets, pushing a placard and wearing a bright smile, with her maid's uniform and cap.

SHOWMEN IN ACTION

W. T. Hastings had police escorts but they were unprepared for the mob scene which resulted when thousands of women and girls stormed the theatre to greet Farley Granger and Joan Evans at the Rocky Mountain premiere of "Edge of Doom."

Herman Berlin, manager of the Laurelton theatre, Laurelton, L. I., cut the exciting western scene from a 3-sheet on "Broken Arrow" and made it look like a real-life painting, with a coat of shellac.

Dick Feldman, manager of Schine's Paramount theatre, Syracuse, had that Venetian-blind stunt for "Louisa" out on the street in front of the theatre, opening and closing to reveal a poster.

Bob Carney, manager of Loew's Poli theatre, Waterbury, posting 24-sheets on barns and putting 20 x 60 door panels on fences, as outdoor advertising for "Summer Stock."

George Landers, division manager for E. M. Loew's theatre in Hartford, Conn., made the most of the fact that the Fuller Brush Company was a local concern, when he played "The Fuller Brush Girl" with flourishes and fanfare, for plenty of favors.

Chick Tompkins, manager of the Elco theatre, Elkhart Ind., had a flock of circus clowns as ballyhoo for his completely-sponsored "Back To School" show, which was a sell-out.

Adam G. Goelz is now "Uncle Adam" to several hundred nephews and nieces who have joined his Saturday morning "Fun Club" at Walter Reade's Strand theatre, Long Branch, N. J.

A. Fred Serrao, manager of the Circle theatre, New Kensington, Pa., had such attractive front display for "The Petty Girl" that admiring customers swiped the pin-ups.

Dan Sangaree, manager of the Star theatre, Arcadia, Fla., dug up an old safe while excavating for a new theatre building and had lots of fun asking folks "what's in it?" We're curious, too.

Those "space men" are landing in the Round Table on their way to "Destination Moon" with surprising regularity and plenty of appropriate exploitation. Latest is one captured by Mark Chartrand, publicist for Wometco's Miami, Lincoln and Miracle theatres, who had college professors and radio interviewers alerted.

Ed Pyne, manager of RKO Keith's 105th Street theatre, Cleveland, is popular with his lady customers. He poured "Tea for Two" in the theatre lobby, and gave a "Black Rose" to early arrivals—all with the compliments of cooperative advertisers.

R. W. G. "Dick" Frisbey, manager of the Star theatre, Weiser, Idaho, who is one of the most lively of small town leaders, had front-page endorsement from the local Kiwanis club as an advertising plug for "Johnny Holiday."

San Shubouf, manager of Loew's Ohio theatre, Cleveland, had local bobby-soxers listening to juke-box recordings of Frankie Laine's song hits from "When Your Smiling" as lobby display.

Mike Piccirillo, always quick to observe the niceties, placed a 30 x 40 blow-up of his "letter to friends" as lobby display, pledging his personal cooperation as new manager of the Rialto theatre, Hartford Conn.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, netted a double column of praise and enthusiasm, when he promoted a visit to the MGM studio for a local by-line writer who was going to Hollywood, representing the *Bridgeport Post*.

Leonard Tuttle, manager of the St. Albans theatre, St. Albans, L. I., mounted three cut-out figures from the 6-sheet on "My Friend Irma Goes West" so they were riding a six-foot plywood horse.

Lou Cohen, manager, and Norm Levinson, his assistant, at Loew's Poli theatre, Hartford, obtained good publicity and newspaper art breaks with a series of stills from all of Lana Turner's old pictures, to advertise "A Life of Her Own."

Steve McManus, manager of the Odeon theatre, Fort William, Ont., says he often gets bookings on pictures before there are pressbook or other advertising materials available, so he makes up his own from trade ads in the *HERALD*.

Douglas E. Craft, manager of Warner's State theatre, Lima, Ohio, stirred up his town with cooperative newspaper ads and window displays to put over his special Kid-die Show.

James O. "Speed" Martin's campaign on "Treasure Island" from the Fox Orpheum theatre, Wichita, Kansas, was his first entry as a new member of the Round Table and won him a citation in the third quarter of the Quigley Awards competition.

G. W. "Nick" Carter, manager of the Rex theatre, Clay Center, Kansas, and Darrell M. Ray, manager of the Fox Liberty theatre, Marysville, Kansas, are new members of the Round Table.

Jack Foxe, advertising and publicity director for Loew's Washington theatres, sends us a fine full-page cooperative ad from the *Times-Herald*, in which a local shop used a big picture of June Allyson in a plug for "Right Cross" at the Capitol theatre.

Wins Praise For Contest

Our judges in the third quarter were emphatic in their praise for a campaign on "Louisa" submitted by Mrs. Flo McDonald, who is manager of the State theatre, Mercedes, Texas, and a new member of the Round Table. She turned in a contest idea which certainly provided a novel twist and resulted in excellent newspaper publicity. It was all based on a search for the Valley's "Louisa" who was crowned "The Queen of Romance" on stage at the theatre.

The contender had to be the oldest grandmother who has found a second romance in her life, which makes the contest quite different than the usual. Thirty-two members of the Merchants Assn. contributed as many prizes for the winner, who was 76 years old, and had been re-married within two years, but who had both grand-children and great-grand-children by her previous marriage. The newspapers in the Rio Grande valley were apparently delighted with the story that resulted.

Mrs. McDonald says she didn't run a line of paid advertising, but papers in San Antonio, Brownsville, Harlingen and McAllen, Texas, as well as four radio stations in the valley towns, picked up the story and gave it widespread publicity. The theatre used its mailing list and promoted a theatre luncheon for contestants in addition to the stage presentation of a galaxy of gifts. Entry blanks for the contest were available only at the box office, and business was 110% above normal. The exhibit of newspaper publicity indicates a public interest that is rarely accomplished by a contest.

"Summer Stock" Gets Small Town Boost

James G. Bell, manager of the Guthrie theatre, Grove City, Pa., reports good exploitation results for "Summer Stock" in his town, where the local Ford Tractor dealer made a special trip to the distributor to get a new tractor for street ballyhoo purposes. The campaign was supported by ads and write-ups in the *Sharon Herald*, the *Grove City Herald*, the *Slippery Rock Signal* and the *Sandy Lake Breeze*. Both local college and highschool students were interested in the idea of "Summer Stock" and appreciated its theatrical flavor.

HENRY R. ARIAS

PURCHASING AGENT

Foreign and Domestic

Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574

Serving the Industry Since 1913. Negotiations in Any Language

CABLE: HENARIAS, N. Y.



Cute Car-Hops, Too



Here was a special preview to top all previews for originality and style. Knowing that New York has a definite population of disc-jockeys and newspaper guys who work at night, Universal-International previewed "The Sleeping City" at four o'clock in the morning, with this mobile canteen to serve donuts and coffee.

"Three Little Words" Hits Newspages in Cincinnati

Nate Wise sends tear sheets of all the Cincinnati papers to prove that "Three Little Words" got more publicity and cooperative advertising space than is even his average for a big attraction. Somehow, the top-bracket stores liked the phrase, so it appeared in very expensive space, tied in with the Palace theatre, where Elwood Jones, manager, was using every stunt on record for the promotion of that picture. M-G-M records, disc jockeys and music shops, gave plenty of advertising benefits.

"Treasure" In Wichita

James O. Martin, manager of the Fox Orpheum theatre, Wichita, Kansas, struck a treasure load with his campaign for "Treasure Island" and had over \$2,000 in merchandise prizes to award the lucky winners in his contest. A local drug chain, operating seven stores, gave away over 40,000 treasure chest "keys" in one week, and then all those who had received a key, returned to the stores the next week to see if they had won a prize. The stores were responsible for a huge cooperative newspaper advertising campaign for the picture.

Presentation of the awards, and unlocking of the chests took place at the theatre, where business was stimulated beyond any exploitation devices used in years, resulting in the picture being held over for extra days and then moved to another theatre for additional playing time. 175 prizes in all were included, and these were displayed in the store windows prior to the opening of the film. Each store also displayed burgees and other advertising matter, typical of theatrical practice. Local music stores and Victor record dealers cooperated.

Matt Saunders Observes National Dog Week

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., got himself several good news photos in the *Bridgeport Post* through his avid interest in National Dog Week, and the publicity that went with his exhibit of pure-bred dogs, apropos of no particular picture, but something that has worked several years in succession and has now become an annual event.



We're always ready to applaud when a metropolitan newspaper does something voluntarily to stimulate business for film theatres as part of their responsibility for the outcome of costly amusement-rate advertising. Here, the "New York Daily Mirror" sends out a broadside to show its free boost for better movie attendance, with samples of the small ads which they run next to reading matter in the news pages of the paper. Get out your glasses and note the kind and quality of copy.

Scheduled Performances A New Selling Approach

The pressbook and exhibitor's manual for "All About Eve" as prepared by Charley Einfeld's staff at 20th Century-Fox, is so unusual and so inclusive of both the advertising and the exploitation of the picture, plus the merchandising plan of "scheduled performances" that we replace our usual style of "Selling Approach" with this discussion and review.

In a "Step by Step Description of How to Operate, Publicize and Advertise an Unusual Departure in Presentation" the pressbook tells the manager at the point of sale to "Advertise the Policy"—"Publicize the Picture" and "Exploit Your Theatre." That's a fair enough appraisal of what this pressbook contains for your benefit, and there's no intention here of giving you any excuse for not applying this useful information by your own efforts. In other words, we can review and discuss, but you must read your own pressbook.

Picture Has What It Takes

Beginning with the picture, the top catchline for the attraction is, "It's all about women, and their men". The pictorial 24-sheet is designed primarily to be used for marquee and lobby display. You can cut it up and arrange it any way you like, or use it for posting "as is". (There is another block 24-sheet for posting.) You will notice immediately that all the posters, including the 6-sheet, 3-sheet and one sheet, are planned to make cut-outs. It isn't just a fortunate accident that you can utilize this good art work and display material for other than merely poster purposes. How many times have we wished for better posters with poster quality and more uses!

There is a herald which is simplicity itself, but which "keys the campaign" for both large and small situations. Follow the style of the herald, in all your advertising, and you've hit the nail on the head. And use the herald. It's good, it's cheap, and it's the oldest form of showmanship, of the kind and quality we'd like to see made better than ever. There are six 20 x 60 full color lobby door panels that fit in nicely with the theatre front sketched in the pressbook where you see the 24-sheet given top display above the marquee, and combined with other posters and accessories.

Selling a New Policy

But it's the "scheduled performances" that really supply the new selling approach for this special attraction. You must read and absorb the pressbook in its entirety to get all the valuable information and suggestion that is passed along to you, as a result of months of preparation. You are told how to plant the original idea with your patrons, how to advertise it in advance and how to follow up, to capitalize all the benefits. The ticket-sale story, in its approach, will prove

NOBLE EXPERIMENT

We promised you'all we would stand by and watch the working of the "scheduled performances" at the Roxy theatre, just a block from our Round Table office, where they have 5,886 seats to fill, on schedule, four times a day, on the theory that this was really a tough situation; for we know that small towns have had "scheduled performances" for years.

Although the plan worked smoothly for the first few days, the half-hour breaks necessary to enter the huge Roxy were found to be hampering the performance. The company announced Tuesday that continuous performances would be run starting Friday, October 20, and that scheduled performances would not be a requirement of licensing. That doesn't affect the work of the plan in places where it can be operated perhaps in smaller theatres which do not have a heavy concentration of transient customers.

And why not. Even here in New York, the Astor theatre has been running "scheduled performances" for the last fifteen years, running the same pictures that you run later at your regular admission prices, but getting \$2.40 top. And the Radio City Music Hall has a big list of regular "reserved seat" patrons who must occupy their seats on schedule time, and who pay about double the Music Hall scale for that extra and special privilege.—W.B.

to you how to sell more tickets, as well as how to handle the actual sale with a difference in your policy and procedure. We sincerely believe that every theatre, following simple instructions, that uses this plan, will cash in with negotiable returns which can be deposited in the bank.

Newspaper ad mats are mostly about "scheduled performances" and start with a proper set of teasers, leading through display ads which sell the picture and tell the story, simultaneously. You've seen some of these ads in trade-paper advertising put out by 20th Century-Fox in the past few weeks. There are three extra "teasers" trailers in addition to the regular trailer on the picture. There are radio spot announcements and exploitation ideas based on the plot of the

picture. There's even the necessary copy for an "exit slide" to empty the theatre between scheduled performances, and detailed information as to the "outside" sale of tickets in department stores, and other places away from your theatre, which is certainly a new approach for most.

You'll find an abundance of ad mats in all sizes and shapes, so if you know your own situation and deserve the title of "Showman" you can choose exactly what you want, order it from National Screen Service, and have it ready and waiting for your playdates. Go along with a good idea, and don't conjure up a series of obstacles that are mostly in your mind.

The cast and direction of "All About Eve" are exceptional, and it would be a shame to let down all the good work of dramatist and director by running the film in the ordinary way. You have a chance to make news in your town with the only thing that ever makes news—*something new*. So put yourself in the picture by promoting this one exactly as you are told to, without re-writing the book. The pressbook contains many fine publicity pictures and stories, which your newspaper will use, this time in particular, because you are offering something strictly new and different.

Hold a Staff Meeting

Note one important thing which is strongly urged in the pressbook, and for good reason. You must hold a staff meeting of all your employees, who must be thoroughly briefed on all details, so each will know exactly what his or her part will be, in the sale of tickets, seating the audience and handling traffic in and out of the lobby. Each employee must be cautioned to be patient and persevering in launching a new procedure that may mean much in the future operation of your theatre. You'll be doing this again and again, if you are to get them out to the movies and away from their television sets at home. And a reasonable test of whether you have read your pressbook and absorbed its contents is the moment when you can explain it to your employees. The staff meeting will do something for you, as well as for your staff.

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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 101 attractions and 9,275 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 20 preceding issues of the *HERALD*. Daggers denote attractions published for the first time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	42	39	36	6
Annie Get Your Gun (MGM)	88	91	23	—	1
Armored Car Robbery (RKO Radio)	—	1	2	—	2
Asphalt Jungle, The (MGM)	—	10	67	56	22
*Avengers, The (Rep.)	—	—	3	—	2
Big Hangover, The (MGM)	1	96	65	45	13
Big Lift, The (20th-Fox)	—	4	57	173	18
Black Rose, The (20th-Fox)	15	27	38	10	1
†Breaking Point, The (W.B.)	—	—	—	2	2
Bright Leaf (W.B.)	13	41	42	30	33
Broken Arrow (20th-Fox)	64	63	17	2	—
Caged (W.B.)	2	27	22	104	7
Captive Girl (Col.)	—	1	3	8	1
Cariboo Trail, The (20th-Fox)	1	19	42	12	1
Colt .45 (W.B.)	13	84	116	21	5
Comanche Territory (U.I.)	12	61	76	73	21
Convicted (Col.)	1	2	12	23	6
†Copper Canyon (Para.)	—	3	2	1	—
County Fair (Mono.)	—	3	4	—	2
Crisis (MGM)	—	—	13	36	34
Curtain Call at Cactus Creek (U.I.)	—	1	39	144	8
Damned Don't Cry, The (W.B.)	2	13	70	126	33
Desert Hawk (U.I.)	—	2	18	8	3
Destination Moon (E.L.C.)	1	14	4	2	4
Destination Tokio (W.B.)	1	1	1	—	8
Devil's Doorway (MGM)	—	—	6	3	—
Duchess of Idaho (MGM)	28	103	51	5	—
Eagle and the Hawk, The (Para.)	1	33	110	145	8
Fancy Pants (Para.)	1	12	45	15	5
Father of the Bride (MGM)	91	175	39	9	2
Fireball, The (20th-Fox)	—	—	7	4	2
Flame and the Arrow, The (W.B.)	7	66	57	10	7
Fortunes of Captain Blood (Col.)	—	13	12	13	5
Furies, The (Para.)	—	3	23	22	14
Golden Gloves Story, The (E.L.C.)	—	—	11	5	6
Good Humor Man, The (Col.)	—	3	30	101	15
Great Jewel Robber, The (W.B.)	—	2	8	4	7
Gunfighter, The (20th-Fox)	4	42	104	73	39
Happy Years, The (MGM)	—	2	39	11	4
High Lonesome (E.L.C.)	—	—	4	8	—
I Was a Shoplifter (U.I.)	—	—	2	5	2
In a Lonely Place (Col.)	—	—	10	47	24
Intruder in the Dust (MGM)	—	1	2	1	6
Iroquois Trail (U.A.)	—	2	6	1	—
Jackie Robinson Story, The (E.L.C.)	1	19	19	12	91
Kill the Umpire (Col.)	—	17	54	107	21
Kiss Tomorrow Goodbye (W.B.)	—	2	13	8	25
Lady Without a Passport, A (MGM)	—	—	14	24	19
Lawless, The (Para.)	—	2	14	30	15
Life of Her Own, A (MGM)	—	5	9	19	2
Louisa (U.I.)	6	20	30	12	—
Love That Brute (20th-Fox)	—	—	5	97	29
Lucky Loser (Mono.)	—	1	3	1	1
Ma and Pa Kettle Go to Town (U.I.)	91	94	75	44	1
Men, The (U.A.)	—	—	5	9	5
My Blue Heaven (20th-Fox)	18	24	23	1	—
My Friend Irma Goes West (Para.)	7	75	72	31	2
Mystery Street (MGM)	—	6	8	3	10
Next Voice You Hear, The (MGM)	—	—	—	2	8
Night and the City (20th-Fox)	—	1	30	14	11
No Man of Her Own (Para.)	—	7	34	82	64
No Sad Songs for Me (Col.)	1	3	37	62	60
Our Very Own (RKO Radio)	34	20	22	9	1
Panic in the Streets (20th-Fox)	—	—	3	15	12
Peggy (U.I.)	3	31	93	12	8
Petty Girl (Col.)	1	—	12	2	—
Please Believe Me (MGM)	—	11	104	52	17
Pretty Baby (Col.)	—	—	8	28	25
Reformer and the Redhead, The (MGM)	2	15	125	89	38
Return of the Frontiersman (W.B.)	—	6	10	13	7
†Right Cross (MGM)	—	—	3	—	1
Rock Island Trail (Rep.)	1	5	21	20	15
Rocketship XM (Lippert)	7	10	10	3	6
Rogues of Sherwood Forest (Col.)	—	99	22	39	8
Saddle Tramp (U.I.)	—	4	6	4	—
Samson and Delilah (Para.)	12	21	5	—	1
Savage Horde, The (Rep.)	—	2	7	13	2
Secret Fury, The (RKO Radio)	—	—	15	152	35
711 Ocean Drive (Col.)	2	24	44	10	2
Shadow on the Wall (MGM)	8	8	8	9	25
†Shakedown (U.I.)	—	—	—	4	1
Sierra (U.I.)	—	16	47	17	6
Skipper Surprised His Wife, The (MGM)	—	3	20	48	8
So Young, So Bad (U.A.)	—	3	3	4	1
Spy Hunt (U.I.)	—	—	5	2	—
Stars in My Crown (MGM)	75	33	16	5	—
Stella (20th-Fox)	—	10	47	55	33
Summer Stock (MGM)	2	14	20	3	—
Sunset Boulevard (Para.)	10	6	18	20	12
Tea for Two (W.B.)	5	9	13	2	2
Three Little Words (MGM)	25	46	36	3	—
*Three Secrets (W.B.)	—	—	2	2	—
Ticket to Tomahawk, A (20th-Fox)	10	8	74	105	24
Torch, The (E.L.C.)	—	—	—	8	2
Treasure Island (RKO Radio)	5	20	44	20	10
Trigger, Jr. (Rep.)	—	1	4	5	—
Union Station (Para.)	—	1	13	14	4
Where the Sidewalk Ends (20th-Fox)	1	1	28	20	16
White Tower, The (RKO Radio)	1	6	17	41	11
Winchester 73 (U.I.)	26	88	70	14	8
Woman on Pier 13, The (RKO Radio)	—	3	9	20	2

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



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Ann Sheriden, for "Woman on the Run", and Alexis Smith, for "Wyoming Mail."

Reade Buys Drive-In

Walter Reade Theatres has purchased the Lawrence drive-in, Trenton, N. J., from Melvin Fox and Wallis Smith. Mr. Fox has announced that two of his houses, the Mayfair and the Hollywood, will reopen within the next month.

HELP WANTED

EXPERIENCED THEATRE OPERATOR NEEDED to supervise several theatres for expanding West Coast circuit. Please reply to BOX 2491, MOTION PICTURE HERALD, giving details of experience, previous employers, personal data, and enclosing recent photograph.

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Universal Stars Set for Personal Appearances

Intense promotional activity is being noted at Universal-International with the dispatch for personal appearances of stars and featured players in four films. Among them are Jimmy Durante, Donald O'Connor and Joyce Holden, appearing for "The Milkman"; Marta Toren, star, and Lionel Shapiro, original story writer, for "Deported";

MOTION PICTURE HERALD, OCTOBER 21, 1950

Legion Commends Industry For Americanism

The American Legion, meeting in convention at Los Angeles last week, unanimously endorsed the motion picture industry, for its efforts in behalf of Americanism and against Communism. The resolution cited such pictures as "Behind The Iron Curtain," "Red Menace," "Red Danube" and "I Married a Communist."

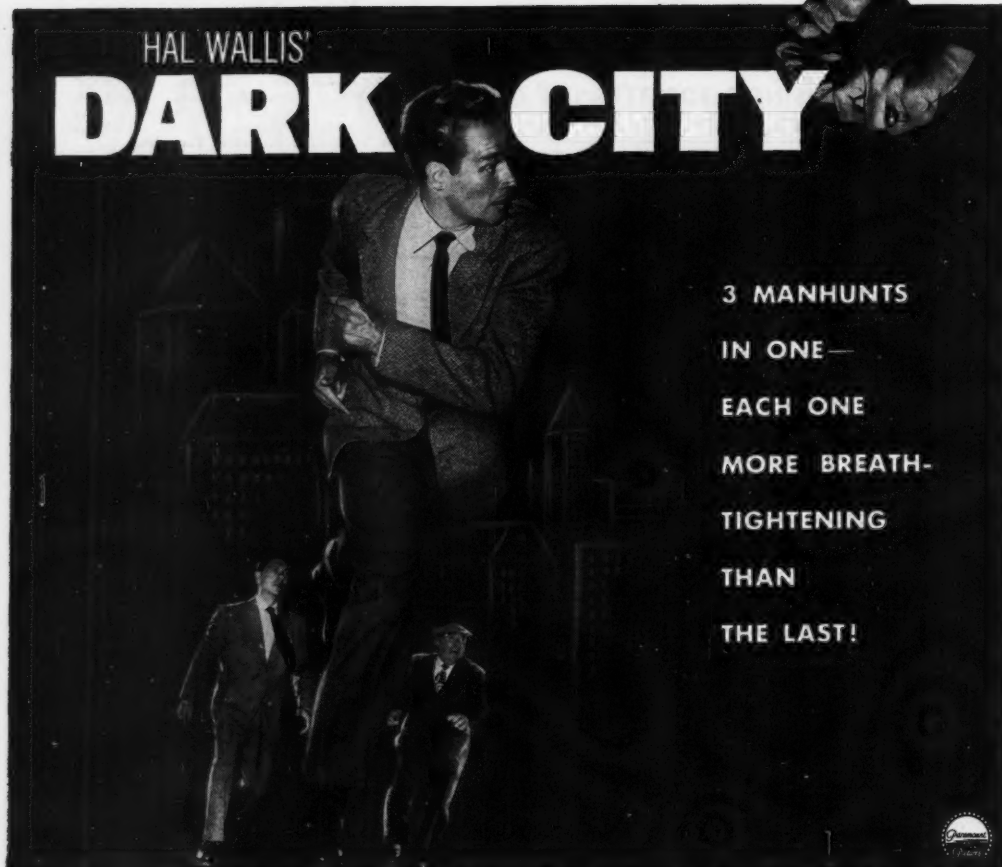
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PRODU

The Product Digest



Deported

Universal-International — Gangster in Italy

A capable cast is employed to good advantage in a somewhat thin story in this picture about an American gangster who, having served time in the U. S., is deported to his native Italy. Made on location, the film combines moments of action with a good deal of human appeal and a generous touch of romance. It should please the majority of the customers.

The picture was produced by Robert Buckner, who also wrote the screenplay from a story by Lionel Shapiro. Employing Italians for the supporting roles, the production has a semi-documentary quality which adds value to the story. There are rather lengthy stretches of dialogue. Action occurs sporadically.

Jeff Chandler as the American toughie maintains a somewhat wooden composure but succeeds in putting across the characterization demanded of him. Marta Toren is beautiful as the Italian countess who likes to help the poor and who loses her heart to Chandler. Claude Dauphin proves his talent in a bit part as an Italian police official and Marina Berti appears all too briefly as the attractive Italian girl who twice lures Chandler into a trap.

Direction by Robert Siodmak is largely routine, but there are moments of warmth.

On his arrival in Italy, Chandler is required to spend 30 days at his native village where he is welcomed by Silvio Minciotti, his uncle, who believes Jeff works with the U. S. Government. Chandler, anxious to find ways to bring \$100,000 from New York to Italy, meets Miss Toren and hits on the idea of getting the money by buying a shipment of food for the village. Later he plans to hijack it and sell it on the black market.

Because Miss Toren tells the villagers whom they have to thank for the gift—thereby tipping off Dauphin—and also because Chandler has fallen in love with the Countess, the plan fails. As he leaves for Rome to explain his actions, Marta declares her love.

Seen at the Universal-International screening room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, October, 1950. Running time, 89 minutes. PCA No. 14339. General audience classification. Countess Christine.....Marta Toren
Vito Smith.....Jeff Chandler
Vito Bucelli.....Claude Dauphin
Marina Berti, Richard Rober, Silvio Minciotti, Carlo Russo, Mimi Aguglia, Adirano Ambrogi, Michael Tor, Erminio Spalla

Third Time Lucky

Pentagon—The Woman and the Gambler

A woman in love and a gambler suffer from the same disease: they cannot quit until they have a stranglehold on their prey. When the two combine, as they do in this H. David Fruckman-Bert Goldberg production for Al-

liance Anglofilm, it is clearly a case of an irresistible force meeting an immovable object. In this situation, love proves the ultimate winner.

By chance, pert Glynis Johns meets Dermot Walsh, a handsome, inveterate gambler, fleeing three pursuers. She is immediately attracted to him and convinces him that she is his good luck charm. They meet again and he successfully cleans out a roulette game. Walsh's luck continues as long as she is with him.

She moves into his flat and they establish a business partnership with Miss Johns receiving a percentage of his winnings. She agrees to this only because she loves him but he ignores her as a companion. It is only after Walsh's luck changes and he is shot by his fellow gamblers that he realizes that he is in love with her. The ending is a happy one.

Generally this British film is entertaining although there are a number of spots in which the action drags and the situations become trite. Both Walsh and Miss Johns are handsome and competent performers. The supporting cast does an agreeable job. Mario Zampi produced and Gordon Parry directed the Gerald Butler screenplay.

Reviewed in a New York projection room. Reviewer's Rating: Good.—ROBERT H. PERILLA.

Release date, October, 1950. Running time, 90 minutes. General audience classification.

JoanGlynis Johns
LuckyDermot Walsh
Charles Goldner, Harcourt Williams, Yvonne Owen, Helen Haye, John Stuart, Harold Berens, Ballard Berkeley, Sebastian Cabot, Bruce Walker, Marianne Deeming, Millicent Wolf, Jean Short, Michael Hordern, Edna Kaye, Jack Tottenham, Tom Block

The Texan Meets Calamity Jane

Columbia—Western in Color

Except for its Cinecolor hues and some occasional action sequences this standard Western has surprisingly little to offer the customers who come prepared to see more of Calamity Jane's oft-filmed adventures.

An Ande Lamb production, written, produced and directed by Ande Lamb and starring Evelyn Ankers and James Ellison, "The Texan Meets Calamity Jane" is a meek effort that never gets off the ground. It is quite true that the Western staple does not have to be acted brilliantly, but the performances in this film are below standard even for this type of product. Evelyn Ankers plays Calamity Jane as if she never had seen a gun before; Mr. Ellison has a colorless part and

Ruth Whitney appears to be thoroughly ill at ease before the cameras. Lee "Lasses" White stumbles through some humorless humor which may get a few laughs.

The plot barely sustains the action, which consists in the main of a stagecoach racing up and down a winding road, a couple of chase scenes and occasional exchanges of gun fire. Evelyn stands to lose her bar which, she claims, someone willed to her before he died. Villain Matt Baker produces a relative of the deceased and a lawyer to swindle her out of her property. Lawyer Ellison takes a liking to Evelyn and switches sides. The relative, Miss Whitney, who loves Ellison, in the end produces letters showing Evelyn's right to the inn. In the end, Ellison finds he loves Miss Whitney after all and Evelyn returns to mourn at the grave of "Wild Bill" Hickok.

Seen at the Columbia screening room in New York. Reviewer's Rating: Average.—F. H.

Release date, November, 1950. Running time, 71 minutes. PCA No. 13837. General audience classification.

Calamity Jane.....Evelyn Ankers
Gordon Hastings.....James Ellison
Colorado Charley.....Lee "Lasses" White
Ruth Whitney, Jack Ingram, Frank Pharr, Sally Weidman, Rudy deSaxe, Ferrell Lester, Paul Barney, Matt Baker

Pink String and Sealing Wax

Pentagon-Ealing—Murder Drama

If your patrons like ironic crime films laden with suspense and climaxed with just retribution, they should enjoy this Pentagon release. Set in a background of England's Brighton area during the gaslight era, the plot tells the tale of the cold blooded prisoner-wife who kills her husband for the sake of her lover.

Googie Withers, the wife, poisons her husband, Garry Marsh, and almost succeeds in escaping. She is trapped when a young druggist infatuated with her refuses to take part in the macabre murder and the murderess kills herself.

Miss Withers bears the brunt of the acting chore, with John Carol (the lover), Gordon Jackson (the druggist) lending capable support in the leading roles. Under the capable direction of Robert Hamer, the story of this Ealing production, written by Diana Morgan from a Roland Pertwee play, moves along the familiar lines of period melodrama.

Light moments in the films, which tend to be strained in the more dramatic scenes, are provided by the minor characters.

Seen in New York. Reviewer's Rating: Good.

Release date, October, 1950. Running time, 75 minutes. Adult audience classification.

PearlGoogie Withers
DanJohn Carol
DavidGordon Jackson
JoeGarry Marsh
Mervyn Johns, Mary Merrall, Jean Ireland, Sally Jean Howes, Colin Simpson, David Wallbridge, Catherine Lacey, Pauline Letts, Maudie Edwards, Frederick Piper, John Owers, Helen Goss, Margaret Ritchie, Don Stannard, Jane Wenham, John Ruddock, Ronald Adam, Charles Carson, Valentine Dyall, David Keir

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSES THE RELEASE CHART

The Lost People

Pentagon-Gainsborough— Displaced Persons Drama

All the problems of the displaced persons in Europe are pushed together under one roof in this British story of the allied occupation of Germany. The theme of the film is depressing and the characterizations are undistinguishable but so are the actions and people in the real life drama.

Set in a German theatre which is being used as an assembly center for wandering allied nationals, a young British officer tries to sort out the warring factions. Leftists and rightists clash continually as do the personalities of the various nations. It is only when a suspected case of bubonic plague develops in the building that the groups join together and work for the common good.

When the threat is removed, the people return to their scampering, scrapping ways, ending in tragedy the only good they have accomplished. A story of two youngsters in love is interwoven in the tale of the mob of people who have lost their identity. The film ends with the message, "Peace or war, madness or sanity, you alone can decide."

Dennis Price, the officer; Mai Zetterling and Richard Attenborough, the lovers, and Siobhan McKenna, the girl extremist, all perform creditably. Bernard Knowles, director, and Gordon Ellesley, producer, have taken Bridget Boland's play "Cockpit" and turned out a competent, fairly interesting product.

Seen at the Stanley theatre in New York.
Reviewer's Rating: Good.—R.H.P.

Release date, October, 1950. Running time, 89 minutes. Adult audience classification.
Ridley.....Dennis Price
Lili.....Mai Zetterling
Jan.....Richard Attenborough
Marie.....Siobhan McKenna
Maxwell, Reed, William Hartnell, Garard Heinz, Zena Marshall, Olaf Pooley, Philo Hauser, Harcourt Williams, Jill Balcon, Marcel Poncin, Grey Blake, Tuttle Lemkow, Paul Hardtmuth, Nelly Arno, Pamela Sterling, Peter Bull, George Benson.

Harvey

U-I—Meet My Friend

Those in your audience who would not be surprised to meet an invisible rabbit six feet three and one-half inches tall will need no preparation for this picture—they will recognize James Stewart's portrayal of Elwood P. Dowd immediately as a gentle kindred spirit.

Those not so fay will need to be told that this is a faithful translation of a four-year stage success, starring James Stewart in one of his best roles; that its co-star, Josephine Hull, is a stage veteran making her screen debut here with one of the best acting jobs ever done before a camera; and that the story is a new departure in comedy which relies almost entirely on the lovable personalities of its characters.

The distributor, incidentally, plans to help the exhibitor in telling the audiences these things with a heavy concentration of advertising and exploitation.

Mary C. Chase's Pulitzer prize-winning stage play is preserved in detail in the screenplay by Miss Chase and Oscar Brodney except that special emphasis is placed on the existence of the rabbit rather than the mildly satiric circumstances which brought him to life on the stage. It's a subtle distinction that your audiences won't mind.

Stewart, who succeeded Frank Fay for a period in the stage play, brings just the right amount of vagueness to Elwood P. Dowd, the gentle drinker who finds happiness doing good for others and whose principal joy is his friendship with the giant rabbit he met one night bringing home a sick friend.

His fairy friend, however, is a trial to his sister, Josephine Hull, who is even more vague and who sometimes sees the rabbit herself, but who is frantically engaged in trying to marry off her daughter. Desperate, she tries to have her brother committed to a sanatorium; retires

in confusion when circumstances, aided by Harvey, get her committed instead; and finally refuses to let the psychiatrist give her brother a serum guaranteed to make Harvey disappear but which would leave Elwood a normal human being and "you know what stinkers they are."

Henry Koster's direction is geared smoothly to the tempo of the piece, and all the players maintain a high level of credibility. Special mention should go to Cecil Kellaway as the sanatorium director who finally comes to believe in Harvey and wants him to take him to a Shangri-la in Akron, Ohio. Production was by John Beck.

Seen at a press preview in New York.
Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, not set. Running time, 104 minutes. PCA No. 14694. General audience classification.

Elwood P. Dowd.....James Stewart
Vita Louise Simmons.....Josephine Hull
Miss Kelly.....Peggy Dow
Wilson.....Jesse White
Dr. Sanderson.....Charles Drake
Cecil Kellaway, Victoria Horne, Nana Bryant, Grace Mills, Ida Moore

(Review reprinted from last week's HERALD)

September Affair

Para-Wallis—It's Different in Italy

A mature love story, told with insight and delicacy, this is aimed especially at feminine audiences. Its primary ingredient is romance and that it has in every reel—100 proof moonbeams undiluted by raw spirits. The moonbeams are attractively packaged in the persons of Joan Fontaine and Joseph Cotten and carry the guaranteed romantic label of settings in Capri, Naples and Florence.

Cotten is a successful engineer in early middle age who, bored by sixteen years of marriage, has gone to Italy for a vacation. On the point of returning he meets Miss Fontaine, piano student and American expatriate, on her way back to America to begin a concert career. An unconventional tour of Florence blossoms into an even more unconventional stay in Capri.

When the plane they missed crashes at sea and they are reported dead, the temptation to play it that way is overpowering. Brief happiness ends in doubts and misgivings when they find they cannot forget the world.

Although it is a trite and oft told story the direction, by William Dieterle, never lets it descend to the banal. The mood is sustained throughout the picture's length, supported by the competency of the two leads and by the realistic settings and naturalism of the Italian actors used in minor supporting roles. Much of the picture was shot on location in Italy and the location shots are shrewdly used.

A performance by Francoise Rosay as Miss Fontaine's piano teacher who against her own inclination helps the couple build their idyllic retreat and eventually makes the girl see that she cannot hold her stolen happiness, is deserving of special mention. Of value in the over-all effect, too, are the evocative strains of "September Song," written for the production by Kurt Weill and Maxwell Anderson. Hal B. Wallis produced.

Reviewed in a New York projection room.
Reviewer's Rating: Very Good.—J. D. I.

Release date, not set. Running time 104 minutes. PCA No. 14305. General audience classification.

Manina Stuart.....Joan Fontaine
David Lawrence.....Joseph Cotten
Maria Salvatini.....Francoise Rosay
Catherine Lawrence.....Jessica Tandy
David Lawrence, Jr.....Jimmy Lawrence
Jimmy Lawrence, Fortunio Bonanova, Grazia Narciso, Anna Demetrio, Lou Steele, Frank Yaconelli

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES

TIMBER FURY

(Eagle Lion Classics)

PRODUCER-DIRECTOR: Bernard B. Ray. PLAYERS: David Bruce, Laura Lee.

ADVENTURE. Phyllis Wilson (Laura Lee) returns to her father's lumber camp to discover he is fighting to keep his holdings.

Unknown to either, Wilson's foreman, McCabe (George Slocum) is employed by Wilson's enemy. Engineer Caldwell (David Bruce) is hired to help Wilson and falls in love with his daughter. McCabe kills Wilson but Caldwell is accused and jailed. He escapes, captures McCabe, and the lovers are reunited.

THE WEST POINT STORY

(Warner Bros.)

PRODUCER: Louis F. Edelman. DIRECTOR: Roy Del Ruth. PLAYERS: James Cagney, Virginia Mayo, Doris Day, Gordon MacRae

MELODRAMA. Elwin Bixby (James Cagney), a Broadway musical director out of work, is persuaded by a big producer to go to West Point and help out with the cadet's musical, written by the producer's nephew (Gordon MacRae). Together with his girl (Virginia Mayo) he goes to the Point. In order to continue the rehearsals, Bixby becomes a regular plebe while the show is being put together. The producer's nephew falls in love with movie star Jan Wilson (Doris Day), a friend of Bixby's. After some difficulty, the show proves a success and the rites are given to Bixby and his girl.

THE STORY OF A DIVORCE

(RKO Radio)

PRODUCER: Jack H. Skirball. DIRECTOR: Curtis Bernhardt. PLAYERS: Bette Davis, Barry Sullivan, Frances Dee, Kent Taylor, Peggy Castle, Betty Lynn, Richard Anderson, Brett King, Walter Sande, Otto Kruger, Jane Cowl, John Sutton.

DRAMA. When Joyce Ramsey (Bette Davis), an ambitious wife, and David Ramsey (Barry Sullivan) her wealthy husband, break up because of Joyce's materialistic attitude, she is shocked and resentful. In a flashback series she relives her girlhood and early marriage and how happy they were. David is hurt when both his daughters decide to live with Joyce but he consents to a divorce in which all his assets go to his wife. The two go their ways until a reconciliation is attempted. The attempt proves a failure and David leaves for good.

HE'S A COCKEYED WONDER

(Columbia)

PRODUCER: Rudolph C. Flothow. DIRECTOR: Peter Godfrey. PLAYERS: Mickey Rooney, Terry Moore, William Demarest.

COMEDY. Freddie (Mickey Rooney) and Judy (Terry Moore), workers in an orange packing plant, are in love. Judy's father (William Demarest), the plant foreman, wants her to marry the boss' son. Freddie is constantly rejected by Judy's father until he suddenly becomes "rich." It turns out that his "fortune," his uncle's will, is only the paraphernalia of a magician's act. Freddie and Judy are taken prisoners by plant robbers and the sheriff believes the two guilty. The rest of the film deals with their encounters with the thieves.

UNDER MEXICALI STARS

(Republic)

ASSOC. PRODUCER: Melville Tucker. DIRECTOR: George Blair. PLAYERS: Rex Allen, Dorothy Patrick, Roy Barcroft.

WESTERN. Rex Allen and representatives of the treasury departments of Mexican and U. S. Governments track down some gold robbers and counterfeiters in this film. Nap Wellington and his daughter Madeline (Dorothy Patrick) are suspected. The agents, in disguise, prove they are innocent. Rex, posing as a counterfeiter, discovers the gang and joins it. When he compiles the evidence needed he prepares to close in but Madeline is captured by the gang. He rescues her and captures the leaders after a chase involving a helicopter and a horse.

RENEGADES OF THE SAGE (Columbia)

PRODUCER: Colbert Clark. **DIRECTOR:** Ray Nazarro. **PLAYERS:** Charles Starrett, Smiley Burnette, Leslie Banning.

WESTERN. As a secret service agent, Charles Starrett is sent out to run down the outlaws destroying telegraph lines. The Federal authorities suspect Braden (Trevor Bardette) a guerrilla leader during the war. When Starrett's life is saved by Braden and his daughter (Leslie Banning) he is convinced of his innocence. Through the help of Smiley Burnette, Starrett tracks down the real killer, a bandit leader.

I KILLED GERONIMO (Eagle Lion Classics)

PRODUCER: Jack Schwarz. **DIRECTOR:** John Hoffman. **PLAYERS:** James Ellison, Virginia Merrick.

WESTERN. Army Capt. Jeff Packard (James Ellison) is assigned to bring Geronimo,

the warring Apache chief, to justice. Under an alias, he joins the gang of a trader who is suspected of arming the Indian leader. Enroute to the chief's camp they are under fire by Julie (Virginia Merrick) who is captured. Packard leaves a clue for the army and the gang is captured. A war between the Indians and the army breaks loose and Packard kills Geronimo and wins Julie's heart.

SONS OF THE MUSKETEERS (RKO-Radio)

PRODUCER: Jerrold T. Brandt. **DIRECTOR:** Lewis Allen. **PLAYERS:** Cornel Wilde, Maureen O'Hara, Nancy Gates, June Clayworth.

ADVENTURE. The Queen of France calls for help from the four musketeers but they are too old to be of any aid. In their place they send their children, D'Artagnan (Cornel Wilde), Porthos (Alan Hale, Jr.), Aramis (Dan O'Herlihy) and Claire (Maureen O'Hara), daughter of Athos, also a wizard of the sword. After a number of adventures they

save the Prince of France and rescue the people of the country from the grasp of the cruel Duke. Although they are in the shadow of the gallows many times their guile and swordsmanship save them.

RUSTLERS ON HORSEBACK (Republic)

ASSOC. PRODUCER: Gordon Kay. **DIRECTOR:** Fred C. Brannon. **PLAYERS:** Allan "Rocky" Lane, Eddy Waller, Roy Barcroft.

WESTERN. George Parradine appears to be a harmless salesman but in reality is the leader of a gang of crooks who are terrorizing the county. They have killed the owner of a ranch and are using it for their headquarters. Marshal Allan Lane joins the outlaws and with his partner Nugget (Eddy Waller) and the son of the murdered ranch-owner capture the thieves, including Parradine. The hero's plans are almost upset by the untimely arrival of the wife of Jack Reynolds, the true heir to the ranch.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the **PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.**

Short Subjects Chart with Synopsis Index can be found on pages 534-35-36, issue of October 14, 1950.

Feature product by Company starts on page 525, issue of October 14, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
ABBOTT & COSTELLO in the Foreign								
Legion (924)	Univ.	Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1 Good
Abilene Town	Realart	Randolph Scott-R. Fleming (reissue)	Sept. 1, '50	89m	Jan. 12, '46	2793		Good
Across the Badlands (262)	(Col.)	Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1 Good
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2 Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B Good
Alcatraz Island (002)	WB	John Littel-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2
Alias Mike Fury	RKO	Victor Mature-Terry Moore	Dec. 2, '50		Aug. 19	(S) 443		
All About Eve (030)	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485		B Excellent
All Quiet on the Western Front	Realart	Lew Ayres-Louis Wolheim (reissue)	Aug. 1, '50	103m	July 22	398		B
Amazing Mr. Beecham (Brit.) (021)	ELC	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2 Good
American Guerrilla in the Philippines (color)	20th-Fox	Tyrone Power-Micheline Puelle	Dec., '50					
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel	Aug., '50	107m	Apr. 15	261	AYC	A-2 Excellent
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC	A-1 Fair
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde	July 2, '50	56m	Oct. 14	518		A-1 Fair
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June 7, '50	68m	June 17	347	A	B Good
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285	A	B Excellent
Astonished Heart, The (Brit.) (980)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B Very Good
Avengers, The (4920)	Rep.	John Carroll-Adela Mera	June 26, '50	90m	June 17	347	AY	A-2 Good
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2 Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B Good
Bayonet Charge (formerly The Imposter)	Realart	Jean Gabin-Ellen Drew (reissue)	Aug. 1, '50	94m	Feb. 12, '44	1754		Good
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		A-1
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	A-2 Good
Belle of Old Mexico (color) (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2 Fair
Between Midnight and Dawn (328)	(Col.)	Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2 Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2 Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1 Good
Big Cage, The	Realart	Clyde Beatty-Anita Page (reissue)	Aug. 15, '50	80m	Mar. 4, '33	46		
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2 Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	— REVIEWED —		— RATINGS —			
				(S) = synopsis	Page	Nat'l Groups	L. of D.	Herald Review	
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2	Excellent
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511			Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	A-2	Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2	Excellent
Blazing Sun (246)	(Col.)	Gene Autry-Anne Gwynne	Nov., '50		Sept. 30	(S)503			
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S)223	AYC	A-1	Good
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2	Fair
Blues Busters (4916)									
(formerly Bowery Thrush)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m					
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2	Fair
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m				A-1	
Bond Street (Brit.)	Stratford	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24	354	A	B	Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	A-2	Good
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502			Average
Border Treasure	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478			Fair
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B	Very Good
Bowery to Broadway	Realart	Maria Montez-Jack Oakie	Feb., '50	94m	Oct. 21, '44	2149			Good
Boy from Indiana (024)	ELC	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2	Good
Branded	Para.	Alan Ladd-Mona Freeman	Not Set		Sept. 9	(S)479			
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B	Very Good
Breakthrough	WB	David Brian-John Agar	Dec. 9, '50						
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1	Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2	Good
Bunco Squad	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2	Very Good
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	98m	Nov. 5	74	AY	A-2	Very Good
Captive Girl (240)	Col.	Johnny Weissmuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1	Fair
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B	Good
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1	Very Good
Cassino to Korea	Para.	Documentary	Oct., '50	58m	Sept. 30	502	AYC	A-1	Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2	Fair
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m					
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	75m	Dec. 17	121	AYC	A-1	Excellent
City Lights	UA	Charles Chaplin-V. Cherrill (reissue)	Sept., '50	85m	May 13	295		A-2	
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-1	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330			Fair
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Congolaise	ELC	Documentary-Natives	Apr. 27, '50	68m	May 13	294		B	Fair
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Convicted (324)	(Col.)	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B	Good
Copper Canyon (color) (5003)	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	A-2	Excellent
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434			Good
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1	Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC	A-1	Average
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S)305			
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2	Good
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B	Good
Dallas (color)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50						
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B	Good
Dancing Years (Brit.)	Mono.	Dennis Price-Gisele Previle	Aug., '50	98m	Aug. 19	442			Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B	Good
Daughter of Rosie O'Grady (920) (color)	WB	Jane Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1	Good
Dead Man's Eye	Realart	Lon Chaney-Jean Parker	May, '50	64m	Sept. 16, '44	102			Average
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398			Good
Deported	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AYC		Good
Desert Hawk (color) (925)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2	Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346			Good
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1	Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B	Fair
Destination Tokyo (923)	WB	Cary Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278		A-1	
Destry Rides Again	Realart	Marlene Dietrich-James Stewart (reissue)	June, '50	94m	Dec. 2, '39	41			
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2	Excellent
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50	102m	July 29	406		A-1	
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	A-1	Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
East Side of Heaven	Realart	Bing Crosby-Joan Blondell	Jan., '50	88m	Apr. 8, '39	64			
Edge of Doom	RKO	Dana Andrews-Farley Granger	Sept. 30, '50	99m	Aug. 5	413	A	A-2	Excellent
Ellen	UA	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	AY	A-2	
Emergency Wedding	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Sept. 30	(S)503			
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263	AY	A-2	Average

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
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Eye Witness (Brit.)	ELC	Robt. Montgomery-Leslie Banks	Sept., '50	104m	July 29	405	A	A-2 Very Good
Fallen Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B Very Good
Fancy Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1 Excellent
Fangs of the North (4920)	Mono.	Kirby Grant-Chinook	Dec. 17, '50					
Farewell to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AYC	A-1 Excellent
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	Oct. 14	519		Poor
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2 Fair
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2 Average
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1 Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Nov. 19, '50					
Faust and the Devil (Ital.)	Col.	Italo Tajó-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2 Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-2 Good
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1 Very Good
Fighting Command (formerly We've Never Been Licked)	Realart	Anne Gwynne-Noah Beery, Jr.	July, '50	108m	Aug. 7, '43	1469		Good
Fighting Stallion, The (069)	ELC	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1 Fair
File on Thelma Jordan (See Thelma Jordan)								
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1 Good
Flame and the Arrow, The (color) (930)*	WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2 Excellent
Flesh and Fantasy	Realart	Charles Boyer-Barbara Stanwyck	Apr., '50	94m	Sept. 18, '43	1541		Good
Forbidden Jungle (070)	ELC	Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2 Fair
For Heaven's Sake	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50					
For Them That Trespass (Brit.)	Mono.	Richard Todd-Patricia Plunkett	July 6, '50	95m				
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1 Very Good
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1 Excellent
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1 Fair
Frontier Outpost	Col.	Charles Starrett-Smiley Burnett	Dec. 29, '50	55m				
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AYC	A-2 Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B Good
GLASS Menagerie, The (007)	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	A	A-2 Very Good
Glass Mountain, The (Brit.) (012)	ELC	Valentina Cortese-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2 Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278		A-2
Golden Gloves Story, The (023)	ELC	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1 Good
Golden Salamander, The (Brit.)	ELC	Anouk-Trevor Howard	Dec., '50	97m	June 24	(S) 358		A-1
Golden Twenties, The (021)	RKO	Documentary	Apr., '50	68m	Mar. 18	229	AYC	A-1 Excellent
Good Humor Man (237)	Col.	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1 Very Good
Good Time Girl (Brit.)	ELC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		B Poor
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1 Average
Great Rupert, The (019)	ELC	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1 Very Good
Guilty of Treason (022)	ELC	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1 Very Good
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1 Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397		Good
Guns A'Blazin' (formerly Law and Order)	Realart	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '32	56		
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S) 305	AYC	A-1
HAMLET (Brit.) (Spcl.)*	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, 1948	(17)	AY	A-2
Happiest Days of Your Life, The	London	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC	Good
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1 Very Good
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278	AYC	A-1 Fair
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Sept. 30	(S) 503		
Harvey	Univ.	James Stewart-Josephine Hull	Not Set	104m	Oct. 21	538	AYC	A-2 Excellent
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	86m	Oct. 21	(S) 538		A-1
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Willis	Sept., '50	81m	Aug. 12	434	AY	A-1 Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354		Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1 Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Dec. 16, '50					
Hoedown (251)	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1 Good
Holiday Rhythm (4911)	Lippert	All-star cast	Oct. 13, '50	60m	Oct. 7	510		Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1 Good
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414	AYC	A-1 Good
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1 Very Good
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m				
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2 Very Good
House of Dracula	Realart	Lon Chaney-J. Carradine	Oct. 1, '50	67m	Dec. 8, '45	2746		Average
House of Frankenstein	Realart	Boris Karloff-Lon Chaney	Oct. 1, '50	71m	Dec. 23, '44	2237		Excellent
Humphrey Takes a Chance (4912)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	62m	June 24	(S) 358	AYC	A-1
IF This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2 Fair
I Killed Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Oct. 21	(S) 539	AYC	A-1
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1 Excellent
In a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2 Very Good
Indian Territory (249)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1 Good
Iroquois Trail	UA	George Montgomery-Brenda Marshall	June 16, '50	85m	June 10	329	AYC	A-1 Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		Fair
It's a Small World (030)	ELC	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2 Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2 Average
JACKIE Robinson Story, The (032)	ELC	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1 Very Good
Jackpot, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509		Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 16, '50					
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237	AYC	Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	145m	Oct. 30	4366	AY	A-1 Superior
Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50					

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Johnny One-Eye	UA	Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B	Good
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B	Very Good
Jungle Stampede (4922)	Rep.	George Breakston-Yorke Coplen	July 29, '50	60m	Aug. 5	414		C	Good
KANGEROO Kid	ELC	Dorothy Malone-Veda Borg	Oct., '50	73m			A	B	Very Good
Kansas Raiders (color)	Univ.	A. Murphy-M. Chapman	Nov., '50				AY or AYC	A-2	Good
Key to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178			
Kid from Mexico	ELC	Mickey Rooney-Wanda Hendrix	Dec. 25, '50				AYC	A-2	
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205			
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278			
Killer That Stalked New York (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin		79m			A	B	Fair
Kill or Be Killed (029)	ELC	Lawrence Tierney-George Coulouris	Apr., '50	68m	July 8	374	AYC	A-1	Very Good
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285		B	Excellent
Kind Hearts and Coronets (Brit.) (031)	ELC	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	AYC	A-1	Excellent
King Solomon's Mines (color)	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501		B	Very Good
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Peyton	Aug. 19, '50	102m	Aug. 5	413			
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2	Fair
Last of the Buccaneers (color)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AYC	A-1	Good
Lawless, The (4923)	Para.	MacDonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2	Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m					
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442	AYC	A-2	Good
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	B	Good
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnett	Dec., '50						
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238		A-2	Average
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A		Good
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538			Very Good
Lost Volcano, The (4905)	Mono.	Johnny Sheffield-Marjorie Lord	June 25, '50	76m	July 1	365	AYC	A-1	Excellent
Louisa (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	B	Fair
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	A or AY		Very Good
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	AYC	A-2	
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S)358			
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1	Very Good
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A	B	Good
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupis	Aug., '50	89m	Sept. 9	(S)479		A-2	
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Nov. 4, '50		Sept. 30	(S)503			
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1	Good
Marshal of Helderada (4928)	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S)358			
Massacre Valley (4954)	Mono.	Johnny Mack Brown	Nov. 26, '50	58m					
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2	Excellent
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1	Fair
Milkman, The	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1	Good
Miniver Story, The (Brit.) (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	A	B	Good
Missourians, The	Rep.	Monte Hale	Oct. 1, '50						
Mister 880 (024)	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1	Excellent
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field R. Clarke	Oct. 15, '50	66m	Apr. 8	254	AY	A-2	Average
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2	Good
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2	Good
Mr. Music (5007)	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2	Excellent
Mr. Universe	ELC	Jack Carson-Janet Paige	Nov., '50						
Mrs. FitzHerbert (Brit.)	Mono.	Leslie Banks-Margaret Scott	May 10, '50	103m					
Mrs. O'Malley and Mr. Malone	MGM	Marorie Main-James Whitmore	Dec., '50						
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	B	Excellent
My Friend Irma Goes West (4922)*	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B	Good
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Diana Decker	Apr. 16, '50	58m	Apr. 22	271	A	B	Fair
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2	Very Good
NAGANA	Realart	Tala Birell-Melvyn Douglas (reissue)	Aug. 15, '50	74m	Jan. 7, '33	27			
Nancy Goes to Rio (color) (19)*	MGM	A. Sottern-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2	Excellent
Naughty Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S)359		B	
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1	Good
Never A Dull Moment (formerly Come Share My Love)	RKO	Fred MacMurray-Irene Dunne	Aug. 19, '50	98m	Sept. 16	(S)487			
Next Voice You Hear, The	MGM	James Whitmore-Nancy Davis	Oct., '50	83m	June 10	329	AYC	A-1	Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B	Very Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B	Good
North of the Great Divide (color)	Rep.	Roy Rogers-Penny Edwards	Oct. 1, '50		Sept. 23	(S)495			
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2	Excellent
No Way Out (025)	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B	Excellent
OLD Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2	Good
Oliver Twist (Brit.) (828)	ELC	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Once a Thief	UA	June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2	Good
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B	Good
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2	Average
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278		A-1	Good
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC		Average
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	58m					
Outrage	RKO	Mala Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	AY	B	Good
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marilyn Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1	
PAGAN Love Song (color)	MGM	Esther Williams-Howard Keel	Dec. 29, '50						
Paid in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Excellent

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Paper Gallows (Brit.)	ELC	Dermott Walsh-Rona Anderson	Sept., '50	69m				
Parole	Realart	Noah Beery, Jr.-Grant Mitchell	Mar., '50	67m	July 4, '36	48		
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	A-1 Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B Fair
Perfect Woman, The (Brit.) (015)	ELC	Stanley Holloway-Patricia Roc	Apr., '50	73m				
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B Good
Pygmy Island	Col.	J. Weissmuller-Ann Savage	Nov., '50					
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct., '50	75m	Oct. 21	537		B Good
Place in the Sun, A	Para.	Montgomery Clift-Elizabeth Taylor	Not Set		Sept. 9	(S)479		
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	A-2 Good
Prehistoric Women	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50					
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2 Good
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2 Fair
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B Good
Raiders of the Desert	Realart	Maria Montez-Turhan Bey	Jan., '50	60m	July 21, '41	36		
Raiders of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnett	Oct. 26, '50	55m	Sept. 16	(S)487		
Rapture	ELC	Glenn Langan-Elsy Albiin	Apr., '50	79m	Apr. 15	263		A-2 Fair
Red Shoes, The (Brit.) (color) (Spcl.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B Excellent
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494		A-1 Average
Reformer and the Redhead, The (25)*	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 5	(S)414	AYC	A-1 Good
Renegades of the Sage	Col.	Charles Starrett-Charley Burnett	Nov. 24, '50	56m	Oct. 21	(S)539		A-1
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					A-1
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC	A-1 Good
Rider from Tucson (027)	RKO	Tim Holt-Richard Martin	June 7, '50	60m	June 17	347	AYC	A-2 Average
Riding High (4917)*	Para.	Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B Good
Right Cross (104)	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1 Good
River Gang	Realart	Gloria Jean-John Qualen	Oct. 15, '50	64m	Sept. 15, '45	2645		Fair
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287		A-1 Good
Rocking Horse Winner, The (Brit.) (982)	Univ.	John Mills-Valerie Hobson	June 8, '50	91m	June 10	330	A or AY	A-2 Very Good
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286	AY	A-1 Good
Rocky Mountain	WB	Erroll Flynn-Patricia Wymore	Nov. 11, '50	83m	Oct. 7	509	AYC	A-1 Very Good
Rogue River (color)	ELC	Rory Calhoun-Guy Madison	Nov., '50					
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1 Good
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC	Good
Run for Your Money, A (Brit.) (981)	Univ.	Donald Houston-Meredith Edwards	Apr. 8, '50	83m	Apr. 1	246	AYC	A-1 Good
Rustlers on Horseback	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50		Oct. 21	(S)439		
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	458	AYC	A-1 Good
Salt Lake Raiders (4964)	Rep.	Allan "Rocky" Lane-Eddy Waller	May 1, '50	60m	May 27	314	AYC	A-1 Good
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2 Excellent
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2 Excellent
San Francisco Docks	Realart	Barry Fitzgerald-Burgess Meredith	Oct. 15, '50	66m	Dec. 7, '40	44		
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2
Savage Horde, The (4917)	Rep.	William Elliott-Adrian Booth	May 22, '50	90m	July 8	373	AYC	A-1 Good
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set					
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Oct., '50	72m	Aug. 26	450		Good
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	A-2 Very Good
September Affair	Para.	Joan Fontaine-Joseph Cotten	Not Set	104m	Oct. 21	538		Very Good
711 Ocean Drive (319)	Col.	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	A-2 Good
Shadow on the Wall (27)	MGM	Ann Sothern-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2 Fair
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A	Good
Short Grass (AA-18)	AA	Rod Cameron-Cathy Downs	Dec. 3, '50					
Side Show (4924)	Mono.	Don McGuire-Tracey Roberts	June 18, '50	67m	June 17	347		A-1 Good
Side Street (23)	MGM	Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2 Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1 Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B Good
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	69m	July 15	(S)390		B
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2 Very Good
Six-Gun Mesa (4951)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278	AYC	A-1 Very Good
Slipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294	AY	A-2 Good
Sleeping City, The (930)	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A	Good
Snow Dog (4919)	Mono.	Kirby Grant-Elena Verdugo	July 16, '50	62m	July 22	398	AYC	A-1 Good
So Long at the Fair (Brit.)	ELC	Jean Simmons-Dirk Bogarde	Oct. 3, '50	90m			AY	
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Nov. 25, '50		Oct. 21	(S)539		
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard (reissue)(West)	Mar., '50	126m	Jan. 28	170	AY	A-2 Fair
Southside 1-1000 (AA17)	A.A.	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517		Excellent
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2 Good
Spy Hunt (920)	Univ.	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1 Good
Spirit of Culver	Realart	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39		
Spirit of Notre Dame	Realart	Lew Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28		
Square Dance Katy (4922)	Mono.	Vera Vague-Phil Brito	Mar. 25, '50	76m	May 27	315	AYC	A-1 Very Good
Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	A-2 Excellent
Stars in My Crown (40)	MGM	Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213	AYC	A-1 Very Good
State Penitentiary (202)	Col.	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314	A	A-2 Fair
State Secret (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Dec., '50	97m	Oct. 7	510	AYC	A-1 Good
St. Benny the Dip	ELC	Dick Haymes-Nina Foch	Oct. 10, '50					
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2 Good
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Apr. 22, '50	60m	Feb. 11	186	AYC	A-1 Fair
Story of a Divorce	RKO	Bette Davis-Barry Sullivan	Nov. 18, '50		Oct. 21	(S)538		
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442		A-1 Good
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50					
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	AYC	A-1 Excellent
Sundowners, The (color) (018)	ELC	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2 Average

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		
				Issue	Page		L. of D.	Herald Review	
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC		Good
Sun Sets At Dawn, The (Brit.)	ELC	Sally Parr-Philip Shawn	Not Set	71m	Sept. 30	(S) 503	A	A-2	
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Oct., '50	90m	Oct. 14	518	A	B	Good
Suspect, The	Realart	Charles Laughton-Ella Raines	June, '50	85m	Dec. 30, '44	2249			Excellent
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mer. 5	4522	AYC		Fair
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept., '50	75m					
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	A-2	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	A-2	Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Mar. 11, '50	64m	Feb. 11	189	AYC	A-1	Average
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept., '50	98m	Aug. 19	441	AYC	A-2	Excellent
Texas Meets Calamity Jane, The (color)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537			Average
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331	AYC	A-1	Fair
There's a Girl in My Heart (AA-16)	AA	Lee Bowman-Elyse Knox	Dec. 15, '50						
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Nov. 15, '50						
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2	Excellent
Third Time Lucky	Pent.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537			Good
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2	Excellent
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A		Good
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1	Very Good
Timber Fury (066)	ELC	David Bruce-Laura Lee	June, '50	63m	Oct. 21	(S) 538	AYC	A-1	
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50						
Toast of New Orleans (color) (103)	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	103m	Aug. 26	450	AYC	A-1	Good
To Please a Lady (105)	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509		A-2	Very Good
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B	Fair
Tough As They Come	Realart	Dead End Kids	May, '50	61m	July 4, '42	750			
Tougher They Come, The	Col.	Preston Foster-Wayne Morris	Dec., '50						
Trail Dust (5107)	Mono.	Wayne Morris	Dec. 24, '50						
Trail of Robin Hood	Rep.	Roy Rogers-Penny Edwards	Dec. 4, '50						
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477			Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Trio	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	A	A-2	Excellent
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S) 390		A-2	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	A-1	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AYC	A-1	Good
Two Lost Worlds	ELC	Laura Elliott-Jim Arners	Oct. 29, '50						
Two Weeks—With Love (color)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517			Very Good
Tyrant of the Sea (208)	Col.	Ron Randell-Rhys Williams	Apr. 6, '50	70m	May 20	(S) 305	AYC	A-1	
UNDER Mexicali Stars	Rep.	Rex Allen-Dorothy Patrick	Nov. 1, '50		Oct. 21	(S) 538			
Under My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olsen	Sept., '50	80m	July 15	390	AY	A-2	Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287	AYC	A-1	Fair
Vendetta	RKO	Faith Domergue-George Dolenz	Not Set						
Vicious Years, The	ELC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2	Fair
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15, '50	115m	July 29	406		A-2	
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B	Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	A-1	Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		A-1	
Walk Softly, Stranger	RKO	Joseph Cotten-Valli	Sept. 16, '50	81m	Sept. 2	458		A-2	Fair
Watch the Birdie	MGM	Red Skelton-Arlene Dahl	Dec. 8, '50						
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1	Fair
West Point Story, The	WB	James Cagney-Virginia Mayo	Nov. 25, '50		Oct. 21	(S) 538			
When the Daltons Rode	Realart	Randolph Scott-Brod. Crawford	June, '50	80m	Aug. 3, '40	38			
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1	Fair
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Not Set	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
While the Sun Shines (Brit.)	Mono.	Barbara White-Ronald Squire	June 20, '50	82m	July 15	389	A	B	Good
White Heather	ELC	Ray Milland-Patricia Roc	Dec. 31, '50						
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346	AYC	A-1	Very Good
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2	Very Good
Wind Is My Lover, The (Swed.)	ELC	Viveca Lindfors-Christopher Kent	Not Set	94m	July 29	(S) 406			
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1	Fair
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B	Very Good
Woman on Pier 13, The (008)									
(formerly I Married a Communist)	RKO	Larsine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2	Good
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Sept., '50	77m	Oct. 7	510	A		Good
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1, '50	60m	May 27	315	AYC		Average
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AYC	A-1	Very Good
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1	Very Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	68m	Mar. 4	214	AYC	A-1	Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2	Very Good

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